COLLEGE LIBRARY

January, 1947 Vol. XXII, No. 1

The Shakespeare Association Bulletin

Bibliography of Shaksperiana for 1946

Index of Names and Subjects in 1946 Bibliography

Much Ado About An Unpleasant Play

William Shakspere

Some Sixteenth and Seventeenth Century Satire Against Money Lenders

Published by
The Shakespeare Association of America, Inc.
601 West 113th Street, New York 25, N. Y.

PRICE 50 CENTS

The Shakespeare Association of America, Inc.

Incorporated 1923

Headquarters: 601 WEST 113TH STREET

New York 25, N. Y.

The Shakespeare Association of America aims to unite all the lovers of the poet and to encourage and enlarge the widespread interest in his works. It will serve as a means of communication in the Shakesperian world, reporting what is being done in his honor or service, whether on the stage or in the schoolroom, in club or in university. Its purpose includes co-operation in every enterprise that will be helpful to a knowledge of the man and his works, whether scholarly, educational, or theatrical.

None of the officers or members of this organization receives any pecuniary compensation for services rendered.

The organization at present is supported solely by membership fees. It therefore earnestly invites into its fellowship everyone who has at heart the high aims to which it is devoted.

President

DR. A. S. W. ROSENBACH
15 East 51st St., New York

Vice-Presidents

Viola Allen
Elisabeth Bergner
Eleanor G. Clark, Ph.D.
Hardin Craig, Ph.D.
Franklin G. Dunham, Mus. D., Litt.D.
Sir Godfrey Haggard
Walter Hampden
John E. Hannigan
Sir Cedric Hardwicke
Arthur A. Houghton, Jr.
Mrs. Donald Hyde
Frederick Henry Koch, A.M., Litt.D.
Fritz Leiber
Roland B. Lewis, Ph.D.
Josiah K. Lilly, Jr.
George Edwin MacLean, Ph.D., LL.D.
Julia Marlowe, LL.D., Litt.D.
Herman H. B. Meyer, Litt.D.
Mrs. Robert Carlton Morris, Ph.M.
Frederick Morgan Padelford, Ph.D., LL.D.
B. Iden Payne
Aurelia Henry Reinhardt, Ph.D., Litt.D.
Hyder E. Rollins, Ph.D., LL.D.
Samuel A. Tannenbaum, M.D., L.H.D.
Charles Warburton

Treasurer

Dr. James G. McManaway
Folger Shakespeare Library
Washington, D. C.

Secretary

Dr. Samuel A. Tannenbaum
601 West 113th Street
New York

Board of Directors

John Robert Gregg
Paul Kaufman
Robert M. Smith
Samuel A. Tannenbaum
Miss Olive I. Carter
Arthur Heine
Frank L. Short
Miss Sarah A. Taintor
George W. Davison
John E. Hannigan
John H. H. Lyon
A. S. W. Rosenbach

CLASSES OF MEMBERSHIP

Annual Membership	$2
Sustaining	$5
Life	$50
Special Life	$100
Fellowship	$200
Patron	$1000

THE SHAKESPEARE ASSOCIATION BULLETIN

SAMUEL A. TANNENBAUM, *Editor*

Contributing Editors

MRS. ROBERT CARLTON MORRIS ROBERT M. SMITH WILLIAM T. HASTINGS

Advisory Board

HARDIN CRAIG

VOL. XXII JANUARY, 1947 No. 1

CONTENTS

PAGE

Bibliography of Shaksperiana for 1946.....*Samuel A. and Dorothy R. Tannenbaum* 3

Index of Names and Subjects in 1946 Bibliography.....*Dorothy R. Tannenbaum* 23

Much Ado About An Unpleasant Play.....*E. J. West* 30

William Shakspere.....*Leon Huhner* 35

Some Sixteenth and Seventeenth Century Satire Again Money Lenders.....*Burton A. Milligan* 36

Published quarterly, in January, April, July, and October, by The Shakespeare Association of America, Inc., 601 West 113th Street, New York.

Subscription rate, $2.00 per year, postpaid. Single copies, fifty cents.

Membership in the Association includes annual subscription.

All correspondence relating to the conduct of the BULLETIN should be addressed to Dr. Samuel A. Tannenbaum, 601 West 113th Street, New York, N. Y.

Other matters relating to the work of the Association should be referred to the Secretary.

Copyright, 1947, by The Shakespeare Association of America, Inc.

SHAKSPERE AND HIS CONTEMPORARIES

(A Classified Bibliography for 1946)

Compiled by
SAMUEL A. TANNENBAUM
and
DOROTHY R. TANNENBAUM

The following bibliography, based on an examination of the contents of more than 1,400 periodicals and hundreds of books in the N. Y. Public Library and in the library of Colpumbia University, is a continuation of those published in the January issues of this Bulletin for some years past. Only those items have been listed which we thought contributed a new idea or a new fact. The names of female writers, if known, are distinguished by a colon after the initial letter of the baptismal name. The titles of books and pamphlets are printed in italics. If no year of publication is mentioned in connection with an item, 1946 is to be understood. The discussion of a book, as opposed to an edition, is indicated by printing the title within single quotes and omitting 'ed' after the contributor's name. The following abbreviations have been employed:

Amer	—American	M	—Magazine
Archiv	—Archiv für das Studium der neueren Sprachen	MLN	—Modern Language Notes
		MLQ	—Modern Language Quarterly
B	—Bulletin	MLR	—Modern Language Review
Ba	—Baconiana	MP	—Modern Philology
bib	—bibliography	NQ	—Notes & Queries
Bll	—Blätter	NSN	—New Statesman & Nation
Bn	—Boston	OUP	—Oxford University Press
CE	—College English	Oxf	—Oxford
comp	—compiler	P	—Press
CUP	—Cambridge University Press	PMLA	—Publications of the Modern Language Ass'n of America
CW	—Catholic World		
d	—der, die, das, dem, &c.	port(s)	—portrait(s)
DNS	—Die neueren Sprachen	PQ	—Philological Quarterly
d(d)	—editor(s)	Pr	—Proceedings
ELH	—Journal of English Literary History	Q	—Quarterly
		QR	—Quarterly Review
Elizn	—Elizabethan	R	—Review, Revue
Engl	—English, englische, &c.	Repr	—Reprinted, reprints
ES	—Englische Studien	RES	—Review of English Studies
facs(s)	—facsimile(s)	SAB	—Shakespeare Ass'n Bulletin
fr	—from	Sh	—Shakespeare, Shakspere, &c.
Fr	—French	Shn	—Shaksperian
GR	—Germanic Review	Soc	—Society
Hist	—History, Historie, Histoire	SP	—Studies in Philology
HLQ	—Huntington Library Quarterly	SRL	—Saturday Review of Literature
il(s)	—illustration(s)	TAM	—Theatre Arts Monthly
J	—Journal	TLS	—Times Literary Supplement
JEGP	—Journal of English & Germanic Philology	tr	—Translator
		trn	—translation
JHI	—Journal of the History of Ideas	u	—und
Libr	—Library	U	—University
Lit	—Literature	UP	—University Press
Ln	—London		

ACTING, ACTORS

1. Sprague's *Sh & the Actors.* — F. S. Boas.—MLR, 41: 72-73, Jan.
2. Players & painted stage: (19th century acting).—A. S. Downer.—PMLA, 61: 522-76, June.
3. H. Granville - Barker.—G.B.—English, 6: 110, Oct.

AMERICA

4. Sh on the ante-bellum Charleston stage.—W. S. Hoole.—SAB, 21: 37-45, Jan.
5. A tentative calendar of theatrical performances, 1660-1700.—E. L. Avery—Research Studies of the State Coll of Wash'n, 13: 225-83, Dec. 1945.

ASCHAM, ROGER

6. *R. A.*: *A Concise Bibliography* [356 items].—S. A. & D: R. Tannenbaum, compp.—N.Y.: S.A.T. (601 W. 113th Str.), pp. 28, $2. (Mimeographed).

AUTHORSHIP PROBLEM

7. *A la découverte de Sh.*—A. Lefranc.—A. Michel, pp. 600, ils, 340 fr.
8. A. Lefranc's solution of the Sh mystery. [Fr.]—D. Halévy.—Les nouvelles litteraires, Jan. 17, p. 5.
9. The Sh Fellowship Q. — 7: 1-16 (Jan.), 33-48 (July).
10. Another Stratfordian [G. Saintsbury] aids the Oxford case.—L. P. Bénézet. —The Sh Fellowship Q, 7: 17-19, Apr.

BACON, FRANCIS

11. A concordance to F. B.'s works.—A. Constance.—Ba, 30: 18-20 (Jan.), 69-72 (Apr.).
12. *F. B: A Map of Days,* by W. G. C. Gundry.—NQ, 191: 264, Dec. 14.
13. A Bacon concordance.—J. Arther—Ba, 30: 175-78, Oct. 1946.
14. Blast F. B. & Macaulay.—J. Mitchel. —*Great Prisoners,* pp. 459-69.
15. F. B.—B. Russell.—*Hist. of Western Philosophy,* pp. 541-45.

BACON-SHAKE-SPEARE QUESTION

16. F. Bacon, Sh, & the O.E.D.—D.Q.—NQ, 190: 37-38, Jan. 26.
17. *The Bacon—Sh Anatomy.*—W. S. Melsome. Ln. [1945] pp. xvi+252, port & facss.
18. Pshaw! [G. B. Shaw on Sh.]—H. Bridgewater.—Ba, 30: 35-36, Jan.
19. A house divided against itself.—W. G. C. Gundry.—Ba, 30: 7-12, Jan.
20. F. B.'s cipher signatures.—C. Beaumont.—Ba 30: 13-17, facss, Jan.
21. Melsome's *Sh Anatomy.*—W. G. C. Gundry.—Ba, 30: 29-32, Jan.
22. It started with a bullfight.—A. Westfall.—*Studies in Honor of A. H. R. Fairchild* (C. T. Prouty, ed; U of Mo Studies), pp. 47-65.
23. The Baconian heresy: a post mortem. R. C. Churchill.—19th Century, 140: 260-68, Nov.
24. Sh & F. B.—D.Q.—NQ, 190: 259, June 15.
25. Sh, F. B. & English proverbs.—D.Q. —NQ, 190: 146, Apr. 6.
26. Sh, F.B. & the *Old English Dictionary.* —D.C.—NQ, 190: 150, Apr. 6.
27. Bacon—Sh parallels.—NQ, 190: 99-100, Mar. 9.
28. Manes Verulamiani.—W. G. C. Gundry.—Ba, 30: 48-51, Apr.
29. Is the 'Kay' cipher a delusion?—R. L.

Eagle.—Ba, 30: 52-54 (Apr.), 129-32 (July).

30. Reply to R. L. Eagle.—S. Woodward. Ba, 30: 55-56 (Apr.).

31. The importance of Bacon's cipher.—C. Beaumont.—Ba, 30: 57-62, Apr. ils.

32. A debate on the Oxfordian claim vs the Baconian.—H.B.—Ba, 30: 75-78, Apr.

33. F. Bacon, the Elizn cuckoo.—E. D. Johnson.—Ba, 30: 103-09, July.

34. Visible evidence for F.B.—J. Franco. —Ba, 30: 110-12, July, il.

35. F. Bacon in emblem.—L. Biddulph.—Ba, 30: 112-18, July, 4 ils.

36. Another Bacon - Oxford debate. — Ba, 30: 119-20, July.

37. Dates of publication of B—Sh works. —R. L. Eagle.—Ba, 30: 132-34, July.

38. *Bacon—Sh Coincidences*.—E. D. Johnson.—The Bacon Soc, 3 s.

39. Bacon—Sh coincidences.—Ba, 30: 135, July.

40. The 'Kay' cipher. — Ba, 30: 136-37, July.

41. F. B. on friendship.—NQ, 190: 67, Feb. 23.

42. F. B. T. Nashe & Dante.—D.Q.—NQ, 190: 78, Feb. 23.

43. F. B. on dreams.—J. Arther.—Ba, 30: 168-70 & 181, Oct.

44. Fingerprints in Sh.—P. S. Porohovshikov.—Ba, 30: 179-81, Oct.

BEAUMONT & FLETCHER

45. *Supplement to a Bibliography of B. & F.* [Mimeographed; 280 items.]—S. A. & D: R. Tannenbaum.—N.Y. (601 W. 113th Str.), pp. 25 (only 150 copies), $1.60.

46. The citizens in *Philaster*: their function & significance.—M: G. M. Adkins.—SP, 43: 203-12, Apr.

47. Un in-quarto delle *Maid's Tragedy*.—G. Pellegrini. — Anglica, 1:124-27, Apr.

BIBLE

48. Use of the Bible in Engl astronomical treatises during the Renaissance.—P. H. Kocher. — Huntington Libr Q, 9: 109-20, Feb.

BIBLIOGRAPHY

49. American bibliography for 1945.—M. Henshaw *et al.* — PMLA, (1945, Supp't, Pt 2). 60: 1181-1289.

50. *The Pierpont Morgan Library*: *Engl Drama from the Mid-Sixteenth to the Later Eighteenth Century.* — N. Y. 1946, pp. 96, front & 6 facss, 25c.

51. Bibliography of Shaksperiana for 1945, with index.—S. A. & D: R. Tannenbaum.—SAB, 21: 3-24, Jan.

52. Recent literature of the Renaissance. —H. Craig et al.—SP, 43: 275-438, Apr.

53. Sh.—Wm. Andrews Clark Memorial Library Report . . . 1943-44 (Berkeley), pp. 26-28, il.

54. Huntington Libr Shakespeariana. — Huntington Libr Q 9: 431-32, Aug.

55. A treasure restored.—TLS, May 18, p. 235.

BIOGRAPHY, SH's

56. *Sources for a Biography of Sh*—E. K. Chambers—OUP, pp. 80, $2.

57. The tempo of Sh's speech.—J. W. Draper.—English Studies, 27: 116-20, Apr.

58. The N. E. D. & the spelling of Sh's name.—J. D. Robb.—TLS, Aug. 3, p. 285.

367.

59 Chamber's *Sources.*—TLS, June 15, p.

60. Was Sh educated?—W. G. C. Gundry. —Ba, 30: 151-57, Oct.

BOOK TITLES FROM SH

61. *A Serpent's Tooth.*—M. Furnas.—*KL,* I, iv, 310.

62. *This House Against This House.*—V. Sheean.—*RII,* IV, i, 145.

63. *Brutus [Was] an Honorable Man.*—W. Marquiss.—*JC,* III, ii, 87.

64. *Trumpet to the World.*—M. Harris.—*O,* I, iii, 251.

65. *The Reasonable Shores.*—G: B. Stern.—*T,* V, i, 81.

66. *The Rest Is Silence.*—E. Verissimo.—*H,* V, ii, 369.

67. *Time and the Hour.*—E: A. Holton. —*M,* I, iii, 147.

68. *With Baited Breath.*—A: Campbell.—*MV,* I, iii, 125.

69. *The Great Globe Itself.*—W. C. Bullitt.—*T,* IV, i, 153.

70. *Sea Change.*—B: Hunt.—*T,* I, ii, 400.

71. *Fortune, Smile Once More.*—M: F. Williams.—*KL,* II, ii, 180.

72. *Murder Most Foul.*—K: B. Coxe.—*H,* I, v, 26.

73. *All Thy Conquests.*—A. Hayes.—*JC,* III, i, 149.

74. *Perchance to Dream.*—N: Shipman & G. S. Worcester.—*H,* III, i, 65.

75. *Undiscovered Country.*—R. J. Baughan.—*H,* III, i, 79.

76. *Taken at the Flood.*—A: Watkins.—*JC,* IV, iii, 219.

77. *I Talk of Dreams.*—K. Walker.—R & J, I, iv, 96.

CHAPMAN, GEORGE

78. *Supplement to a Bibliography of G. C.* [184 items]—S. A. & D: R. Tannenbaum, compp.—N. Y. (601 W. 113th Str.), pp. 18, $1.25. (150 copies only; mimeographed.)

79. G. C.'s early years.—M. Eccles.—SP, 43: 176-93, Apr.

80. The Duke Byron's malignant 'caput algol'—J. Parr.—SP, 43: 194-202, Apr.

COMEDY

81. *Post-Aristophanic Comedy: Studies in the Social Outlook of Middle & New Comedy at Athens & Rome.*—P. S. Dunkin.—Urbana: U of Illinois P, pp. 192, bib, $2.50.

82. *Comic Characters of Sh.*—J. Palmer. —N. Y.: Macmillan, pp. xvi+136.

COMMENTARY

83. Un nouveau portrait de Sh.—A. Sainte-Croix.—Le Jour (Montréal), Feb. 9, p. 6.

84. U: E. Fermor's *The Frontiers of Drama.*—A. Andrew.—Life & Letters, 48: 130-40, Feb.

85. *Sh's Philosophy of Love.*—H. H. Horne.—The author: Bradenton Beach, Fla., pp. 206, $2.

86. Housman's poetry & the lyrics of Sh. —T. B. Haber.—MLQ, 6: 449-58, Dec. 1945.

87. La critica Sh'iana: squardo d'inscieme. —N. Orsini.—Anglica, 1:5-17, Feb.

88. Draper's *The Humors & Sh's Characters.*—*C. Camden.*—JEGP, 45: 230-32, Apr.

89. *The Love-Game Comedy.*—D. L. Stevenson.—N. Y.: Columbia UP, pp. xii+260, bib, $3.25.

90. Sh & the *Convérsazione.* — J. W. Draper. — Italica, 23: 7-17, Jan. (Repr.).

91. Browsing through the ages: Sh's attitude towards old age.—J. W. Draper. —J of Gerontology, 1: 118-26, Jan. (Repr.).

92. The plot device of false report.—J. C. McCloskey.—SAB, 21: 147-58, Oct.

93. Wanted—a Sh atlas & gazetteer.—J. M. Robertson. — English, 6: 69-73, July.

94. Birds of Sh.—L. McCormick-Goodhart. —Nature M, 39: 413-16 & 444, Oct. 12 ils by R. Barker.

95. *Prefaces to Sh: Hamlet, King Lear, The Merchant, Anthony & Cleopatra, Cymbeline.* — H. Granville-Barker. — Princeton UP, pp. vi+544, $5.

96. Modern stage-directions in Sh. — R. Flatter.—SAB, 21: 116-23, July.

97. The tennis-ball of fortune.—G. Smith. —NQ, 190: 202-03, May 18.

98. Sh's angels.—E. John.—TLS, Oct. 19, p. 507.

99. Like angels.—G. W. Knight—TLS, Oct. 26, p. 521.

100. Sh's mind.—TLS, Oct. 26, p. 521.

101. *Sh & Politics.*—R. Speaight.

102. Sh's use of emblem books.—E. D. Johnson.—Ba, 30: 65-68, Apr.

103. The tempo of Sh's speech.—J. W. Draper.—English Studies, 27: 116-20, Aug.

104. The humors & Sh's characters.—A. A. Prins.—English Studies, 27: 180-82, Dec.

105. Adaptations scéniques de Sh sur le continent.—P. van Tieghem.—Rivista di litteratura moderne, 1: 22-38, Mar.

106. Studies of English through Indian eyes.—A. Gupta.—Hindustan R, 79: 101-06, Feb.

107. The use of color in literature.—S. Seard.—Pr of the American Philosophical Soc., 20: 163-249, July 26. (Sh, pp. 191, 225-26).

108. Sh, Florence & the Florentines.—J. W. Draper.—Italica, 23: 287-93.

109. The political lessons in Sh's Engl historical plays, [MS thesis, pp. 164] —O: G. Donatelli.—Columbia U.

110. Flower lore in Spencer & in Sh.— T. P. Harrison.—MLQ, 7: 175-78, June.

111. *Explorations: Essays in Criticism* . . . — L. C. Knights. — Ln: Chatto & Windus, pp. xii + 200.

112. Ellis-Fermor's *Frontiers of the Drama.*—E: Sweeting.—MLR, 41: 324-26, July.

113. Some remarks by a translator of Sh. —B. Pasternak. — Soviet Literature, Sept., pp. 51-57.

114. Dryden's Shn criticism & the neoclassical paradox.—I. Ribner.—SAB, 21: 168-71, Oct.

115. Sh et l'entente cordiale.—L. Mulligan.—Aujourd'hui, Nov., pp. 12-14. (Trn from Canadian R of Music & Art, vol. 5, no. 1.)

CONTEMPORARIES, SH's

116. *Prince Henry & Engl Lit.* — E. C. Wilson. — Ithaca: Cornell UP, pp. xiv + 188, 4 pll., $3.

117. [W. Byrd:] England's 'father of music.'—F. J. Guentner. — CW, 162: 506-09, Mar.

118. H. Plat, Elizn virtuoso.—C. F. Mullett.—*Studies in Honor of A. H. R. Fairchild* (C. T. Prouty, ed; U of Mo.), pp. 91-118.

119. E. Waugh's *E. Campion.*—R. Sullivan.—N. Y. Times Book R, July 7, p. 6.

120. M: Tyler, an Elizn feminist.—E. D.

Mackerness.—NQ, 190: 112-13, Mar. 23.

121. Dr. W. Baylery, physician to Q. Elizabeth.—L. G. H. Horton-Smith. —NQ, 191: 191, Nov. 2.

122. The death of S. Forman.—E. H. W. Meyerstein.—NQ, 190: 258, June 15.

123. C. Hatton.—M: J. O. Kennedy.—TLS, Oct. 5, p. 479.

124. W. Byrd's *Parthenia.*—E: N. Backus & L: Hook.—TLS, Oct. 26, p. 521.

125. *Sir C. Hatton.*—E. S. J. Brooks.—Ln: Cape, 18s.

126. F. P. Wilson's *Eliz'n & Jacobean.*—C. J. Sisson.—MLR, 41: 208, Apr.

CONTEMPORARY DRAMA

127. *An Intr to Stuart Drama.*—F. S. Boas —OUP, pp. viii + 444, $4.

128. The genesis of dramatic satire against the Puritan, as illustrated in *A Knack to know a Knave.*—M: G. M. Adkins.—RES, 22: 81-95, Apr.

129. C. Lamb & the Elizns.—R. C. Bald. —Studies in *Honor of A. H. R. Fairchild* (U of Mo.), pp. 169-74.

130. *Mysteries' End... The Last Days of the Medieval Religious Stage.*—H. C. Gardiner. — New Haven, pp. xvi + 140, bib.

131. H. Porter & *Two Angry Women.*—J. M. Nosworthy.—English, 6: 65-69, July.

132. F. S. Boar's *Intr to Stuart Drama.*—G. Tillotson. — English, 6: 88-89, July.

133. The Elizn conception of the tyrant.—W. A. Armstrong.—RES, 22: 161-81, July.

134. Notes on Bang's edn of *The Blind Beggar.*—*W. Peery.*—English Studies, 27: 152-55, Oct.

135. The epic in 5 acts.—R. H. Perkinson. —SP, 43: 465-81, July.

136. A comparative study of the exposition in Elizn drama & modern drama. [MS. thesis, pp. 80]—P. S. Sawyer. —Columbia U.

137. *The Portable Elizn Reader.* [With intr.]—H. Haydn, ed.—N.Y.: Viking P, pp. xvi+688, $2.

CONTEMPORARY POETS AND POETRY

138. The vanytyes of Sir A. Gorge's youthe.—H: E. Sandison. — PMLA, 61: 109-13, Mar.

139. G. Douglas's *Palice of Honour.* — W. Beattie.—TLS, Feb. 23, p. 91.

140. Amorous conflict in Elizn poetry.—D. L. Stevenson. — *The Love-Game Comedy,* pp. 123-47.

141. *English Lit in the Earlier 17th Century, 1600-1660.* — D. Bush.—Oxf: Clarendon P, pp. viii+622, 21s. (Review by F. S. Boas, English, 6: 28-29, Apr.)

142. Elizn fiction: Whetstone's *Rinaldo & Giletta* & Grange's *The Golden Aphroditis.*—C. T. Prouty.—*Studies in Honor of A. H. R. Fairchild* (U of Mo.), pp. 133-50.

143. Condemnation of the poetic profession in Renaissance emblem literature. —R. J. Clements.—SP, 43: 213-32, Apr.

144. L: Campbell & *The Mirror for Magistrates.*—F. S. Boas.—NQ, 190: 267-69, June 29.

145. English metrical psalms in the 16th century & their literary significance. —H. Smith.—Huntington Libr Q, 9: 249-71, May.

146. *Parts Added to 'The Mirror for Magistrates' by J. Higgins & T. Blenerhasset.*—L: B. Campbell, ed.—Cbr, pp. xii+512, 42s.

147. L: Campbell's book on the additions to *The Mirror.*—J. Swart. — English

Studies, 27: 157-59, Oct.

148. Orpheus: the metamorphosis of a myth. [MS. thesis, pp. 145.]—M. M. Wise.—Columbia U.

149. Notes on Keats's 'Eve of St Agnes.' —R. K. Gordon.—MLR, 44: 413-19, Oct.

150. D. Bush's *Engl Lit in the Early 17th Century*.—C. J. Sisson.—MLR, 44: 432-33, Oct.

151. Engl treatment of the classical romantic problem. — H. Weisinger.—MLQ, 7: 477-88, Dec.

CONTEMPORARY PROSE

152. *The Description of Swedland, Scotland, & Finland*. [Facs of 1561 text, with intr.]—G. North. (M. W. S. Swan, ed.)—N.Y.: Scholars' Facss & Reprints, 103 Park Ave.), pp. xxxii + 76, $3.

153. J. Eliot's *Ortho-Epia Gallica* & Du Bartas-Goulart. — C. B. Beall.—SP, 43: 164-75, Apr.

154. The beginning of English character-writing in the early 17th century. — W. Clausen.—PQ, 25: 32-45, Jan.

DONNE, JOHN

155. J. D's specular stone.—D. C. Allen. —MLN, 61: 63-64, Jan.

156. *A Sermon Preached at Lincoln's Inn*. —G. R. Potter, ed.—Stanford U, pp. viii + 72, $2. (With intr & notes.)

157. Date of J.D.'s 'Hymn to God.'—E. M. Simpson.—MLR, 41: 9-15, Jan.

158. Selections. — I. Abramowitz, ed. — *Great Prisoners*, pp. 174-78.

159. 'The apparition.' — Explicator, Feb., no. 24.

160. M. F. Moloney's *J.D.*—H. C. White. —MLQ, 7: 244-45, June.

161. J.D. & the emblematic practice.—J. Lederer.—RES, 22: 182-200, July.

162. J.D., Butler & ?—D. C. Allen. — MLN, 61: 65, Jan.

163. A motto of J.D.—J. Sparrow.—TLS, Mar. 30, p. 151.

164. J.D.'s obscurity & the Elizn tradition. —A. Stein.—ELH, 13: 98-118, June.

165. The date of J.D.'s death.—W. Milgate.—NQ, 191: 206-08, Nov. 16.

166. J.D.—H. J. C. Grierson; H. W. Jones.—TLS, July 20, p. 343.

167. J.D.'s Anniversaries.—J. Sparrow.— TLS, June 29, p. 312.

168. J.D. & El Greco. [MS. thesis, pp. 72.] —M. T. Harting.—Columbia U.

169. J.D. & the giants.—D. C. Allen.— MLN, 61: 257-60, Apr.

170. Notes on J.D's verse letters.—H. L. Gardner.—MLR, 41: 318-21, July.

170a. A meeting in hell; New philosophy calls all in doubt; Corruption & redemption; 11 poems.—H. Haydn, ed.—*The Portable Elizn Reader*, pp. 39-57, 131-32, 365-81, 675-88.

DRAMA

171. *The Frontiers of Drama*.—U: M. Ellis-Fermor.—Ln: Methuen, 6s. (Reviews by G. Tillotson, English, 6: 29-30, Apr. — H. Granville-Barker, RES, 22: 144-47, Apr.)

172. Engl drama.—S. C. Chew.—*The P. Morgan Libr: Engl Drama* (N.Y., 1946), pp. 5-24.

173. Origin of the passion play: matters of theory as well as fact.—H. Craig. —*Studies in Honor of A. H. R. Fairchild* (U of Mo.), pp. 81-90.

174. *The Playwright as Thinker*. — E. Bentley. — N.Y.: Reynal & Hitchcock, pp. 382.

ELIZABETH, QUEEN (QE)

175. Q.E's translation of Boethius's *De consolatione*.—G. B. Riddehough.—JEGP, 45: 88-94, Jan.

176. Q.E. & C. Hatton.—TLS, July 27, p. 354.

ENVIRONMENT

177. The domestic furnishing of the Elizns.—R. W. Symonds.—Burlington U, 88: 8-15, Jan., 4 pll.

178. H: C. White's *Social Criticism in Popular Religious Lit.*—B. Stirling.—MLQ, 7: 112-14, Mar.

179. *The Concept of Ingratitude in Renaissance Engl Moral Philosophy.*—E: C. Dunn.—Wash'n: Catholic U of America; pp. xvi + 134, bib.

ERASMUS, D

180. *The Complaint of Peace* [facs repr of 1599 text, with modernised text, notes, glosses, & intr].—W. J. Hirten, ed.—N.Y.: Scholars' Facss & Reprints (103 Park Ave.), pp. xx + 58 + 96, $3.50.

181. The edns of *De Copia*.—H. D. Rix.—SP, 43: 595-618, Oct.

FIELD, N.

182. Nid Field was whose scholar?—W. Peery.—SAB, 21: 80-86, Apr.

183. A stage-direction in *A Woman is a Weathercock*. — W. Peery. — TLS, Feb. 16, p. 84.

184. The portrayal of woman in the comedies of N. Field.—W. Peery.—SAB, 21: 129-41, July.

185. The plays of N.F.—W. Peery.—NQ, 191: 53-56, Aug. 10.

186. Four misassigned speeches in *A Woman is a Weathercock*. — W. Peery.—NQ, 191: 230-31, Nov. 30.

187. Latin quotations in *A Woman is a Weathercock* & in *The Wonder of Women*.—W. Peery.—NQ, 191: 33-34, July 27.

188. 'Nathan' or 'Nathaniel'?—W. Peery.—NQ, 190: 121, Mar. 23. (See p. 86, Feb. 23.)

189. 'Frank' *vs.* 'frater' in *Amends for Ladies*.—*W. Peery*.—NQ, 190: 173, Apr. 20.

190. N.F's dates.—W. Peery.—MLR, 44: 407-10, Oct.

191. Six confused exits & entrances in the plays of N.F.—W. Peery.—NQ, 191: 53-56, Aug. 10.

192. Proverbs & proverbial elements in the plays of N.F. — W. Peery. — Southern Folklore Q, 10: 1-16, Mar.

FORD, JOHN

193. G. F. Sensabaugh's *The Tragic Muse of J.F.*—L. Babb.—MLQ, 7: 115-16, Mar.

194. On reading J.F.—J. Wilcox.—SAB, 21: 66-75, Apr.

FRANCE, FRENCH CRITICISM

195. F. Baldensperger's *La vie & l'oeuvre de Sh.*—M. Rudwin.—Le Jour, Jan. 5, p. 6.

GASCOIGNE, GEORGE

196. G.G. on Marcus Aurelius & 'Boemia.'—T. O. Mabbott.—NQ, 191: 86, Aug. 24.

197. Prouty's edn of *A Hundredth Sun-*

drie Flowres. — NQ, 190: 263-64, June 15.

GERMANY, GERMAN CRITICISM

198. Heine & Sh.—W. Wadepuhl.—SAB, 21: 51-59, Apr.

199. *Die Aesthetik der deutschen Frühromantik.* — P. Reiff — Urbana (U of Illinois P), pp. 306, $3. (Sh, *passim.*)

GREENE, ROBERT

200. Sephestia's song. — L. H. Harris.—Explicator, Nov., item 12.

HARVEY, GABRIEL

201. G.H.—H. S. Wilson.—TLS, Mar. 9, p. 115.

202. G.H's 'lost' Ode on Ramus.—W. B. Austin.—MLN, 61: 242-47, Apr.

203. *G.H's ciceronianus.*—NQ, 190: 131-32, Mar. 23.—G. D. Willcock, MLR, 44: 430-32, Oct. — G. Williamson, MP, 44: 131-32, Nov.

HERBERT, GEORGE

204. *G.H.: A Concise Bibliography.* [Elizn Bibliographies, no. 35; Mimeographed.]—S. A. & D: R. Tannenbaum, compp.—NY: The compilers (601 W. 113th Str.), pp. iii + 52, $3.50. (150 copies only.)

HERRICK, ROBERT

205. Nature & spirit in R.H's poetry. — M. W. Hess.—The Personalist, pp. 299-305.

206. R.H, the metrician.—S. Maxwell. — Poet Lore, 52: 353-59, Oct.

HEYWOOD, JOHN

208. *J.H.: A Concise Bibliography.* — S. A. & D: R. Tannenbaum, compp. —N.Y.: S. A. Tannenbaum (601 W. 113rd Str.), pp. 35, $2.50. (Mimeographed)

209. *French Farce & J.H.*—J. Maxwell.—Melbourne UP, 12s. 6d. — NQ, 191: 22, July 13.—TLS, Aug. 3, p. 368. — G. Frank, MLN, 61: 492-93, Nov.

210. Maxwell's *French Farce & J.H.*—U: Ellis-Fermor. — English, 6: 140-41, Oct.

HEYWOOD, THOMAS

211. *Troia Britannica* & the *Ages.* — A. Holaday.—JEGP, 45: 430-39, Oct.

212. The artistry of T.H.'s double plots. —F: L. Townsend.—PQ, 25: 97-119, Apr.

HOOKER, RICHARD

213. R.H. in the modern world. — TLS, May 11, pp. 218-19.

HUMOR

214. Ueber Witz & Humor.—F. Schoenberner. — Amerikanische Rundschau, 2: 101-08, Oct.

INFLUENCE, SH's

215. Hawthorne's hive of honey.—F. Davidson.—MLN, 61: 14-21, Jan.

216. *Comus* & Sh.—E: Seaton.—Essays &

Studies by Members of the Engl Ass'n (Oxf), 31: 68-80.

217. C. Dickens's knowledge of Sh. — E. P. Vandiver, Jr.—SAB, 21: 124-28, July.

218. Ibsen & Sh.—S. Arestad.—Scandinavian Studies, 19: 89-104, Aug.

ITALY, ITALIAN CRITICISM

219. Machiavelli & the world today. — L. Collison-Morley. — Contemporary R, 170: 289-93, Nov.

220. Sh & the *Conversazione.* — J. W. Draper. — Italica, 23: 7-17, Mar.

221. L. Olschki's *Machiavelli the Scientist.* —A. H. Gilbert.—Italica, 23: 245-46, Sept.

222. La pregindiziale storicista nella critica di Sh.—N. Orsini.—Anglica, 1: 89-95, Apr.

JONSON, BEN

223. Sh & B.J.—W. W. Greg.—RES, 22: 58, Jan.

224. B.J's epigram 114 to Mistress P. Sidney. — L. C. John. — JEGP, 45: 214-17, Apr.

225. Bentley's *Sh & B.J.*—T. W. Baldwin. —JEGP, 45: 232-34, Apr.

226. The interpretation of B.J's courtly spectacles.—E. W. Talbert.—PMLA, 61: 454-73, June.

227. *The Alchemist* & the literature of alchemy.—E. H. Duncan. — PMLA, 61: 699-710, Sept.

228. *B.J.: Poet.*—G. B. Johnston.—N.Y. (Columbia U). 1945 pp. x + 176 bib.

229. Johnston's book on B.J.—TLS, May 18, p. 236.—E. W. Talbert, MLN, 61: 205-07, Mar.

230. The art of B.J. — P. Simpson. — *Essays & Studies by Members of the Engl Ass'n*, 30: 35-49.

LANGUAGE, SH's

231. Sh's Greek.—L. Roussel, TLS, Feb. 2, p. 55.—D. Koffler, *ibid.*, Feb. 23, (p. 91)—D. Doffler, *ibid,* Feb. 23 (p. 91), Mar. 9 (p. 115).—R. L. Eagle, *ibid*, Mar. 16, p. 127.

232. Baret's *Alvearie,* an Elizn reference book.—J. Sledd. — SP, 43: 147-63, Apr.

233. Studies in the language of Sh's characters. [Abstr of thesis.] — C. D. Tenney. — Graduate Thesis, U of Oregon (Eugene), pp. 45-49.

LAW

234. Sh & the law. — W. W. Calvin. — Case & Comment, 51: 6-8, Jan.

LYLY, JOHN

235. *Endimion* interpreted.—R. L. Eagle. —Baconiana, 30: 21-26, Jan.

236. J.L's quarreling lovers.—D. L. Stevenson. — *The Love-Game Comedy,* pp. 148-73.

237. The English language in 1573. — D.Q. — NQ, 190: 100-01, Mar. 9.

238. A note on *Midas.*—D. C. Allen. — MLN, 61: 503-04, Nov.

MARLOWE, CHRISTOPHER

239. Some textual anomalies in the 1604 *Dr. Faustus.* — J. M. Nosworthy. — MLR, 41: 1-8, Jan.

240. Some light on *The Jew of Malta.* — L. Kirschbaum. — MLQ, 7: 53-56, Mar.

241. *C.M: A Study of His Thought, Learning & Character.*—P. H. Kocher. —Chapel Hill: U of N.C. Press, pp. x + 344, $3.50.

242. *The Muses' Darling: The Life of C.M.*—C. Norman. — N.Y: Rinehart & Co, pp. xvi + 272, facss & ils, $4.

243. The relationship of *Comus* to *Hero & Leander* & to *Venus & Adonis.* — H. Schaus.—Studies in English . . . 1945-46 (U of Texas), pp. 129-41.

244. The damnation of Faustus.—W. W. Greg.—MLR, 41: 97-107, Apr.

245. *'Dr. Faustus.'*—H. Read.—*A Coat of Many Colors,* pp. 166-77.

246. *Dr. Faustus.* — H. Haydn, ed.—*The Portable Elizn Reader,* pp. 259-310.

MARSTON, JOHN

247. Some theatrical adaptations of a picaresque tale.—L. Hughes & A. H. Scouten.—Studies in English, 1945-46 (U of Texas), pp. 98-114.

MIDDLETON, THOMAS

248. T.M's residence at Oxford.—M. G. Christian. — MLN, 61: 91-92, Feb. (Repr.)

249. An allusion by T.M. to the First Folio?—G. P. W. Akrigg.—SAB, 21: 25-26, Jan.

MISCELLANEA

250. *The Contemporary Theatre, 1944-45.* —J. Agate.—Ln: Harrap, 12s. 6d. (See TLS, Jan. 11, 1947, p. 22.)

251. Sh & the populace.—W. B. C. Watkins.—Sewanee R, 54: 548-51, July.

252. The Elizn female worthies. — C. T. Wright. — SP, 43: 628-43, Oct.

253. A 16th century French account of the Spanish Armada.—L. E. Dabney. —MLN, 61: 265-67, Apr.

254. *Elizabeth's Army.* — C. G. Cruickshank.—Ln: OUP, 10s.

255. The social status of renaissance literary critics.—J. Stafford. — Studies in English, 1945-46 (U of Texas), pp. 72-97.

256. *Wm. Andrews Clark Memorial Library, Report of the 1st Decade, 1934-44.* — Berkeley, pp. vi + 78, 8 ils.

257. Sh & the stars.—L. McC. Goodhart. —Popular Astronomy, 53: 489-503, Dec. 1945.

258. On reading Sh. [11 lines]. — A. Moser. — Wash'n Post, June 3, 1945.

259. Sh's strange silence when James I succeeded Elizabeth.—E. T. Clark.— Sh Fellowship Q, 7: 55-60, Oct.

260. A. Huxley's *Brave New World* as Sh criticism.—R. H. Wilson.—SAB, 21: 99-107, July.

261. H. Granville-Barker [deceased]. — English, 6: 110, Sept.

262. Armorial glass at Stratford. — E. A. G. Lamborn. — NQ, 191: 180-85, Nov. 2.

263. Links with Sh.—H. A. Shield.—NQ, 191: 112-14, Sept. 21.

264. *Anti-English Propaganda in the Time of Q. Elizabeth.*—H. Thomas.—Ln, 5s.

265. Bardolatry abroad.—TLS, Apr. 13, p. 175.

266. The Sh festival at his birthplace. — P. Westerham. — Hindustan R, 80: 92-94, Aug. 1946.

267. A Sh allusion by N. Lee. — P. S. Dunkin. — NQ, 190: 15, Jan. 12.

268. A Sh ms.—W. Jaggard.—NQ, 190: 65, Feb. 9.

269. *Elizn & Jacobean.*—F. P. Wilson.— N.Y: OUP, pp. 144, $2.25.

270. The Rosebery Folio sold. — N. Y.

Times, Apr. 25, p. 12.

271. *Sh in Lypiatt.* [3 acts.]—T. Atkinson.—Ln, pp. 80.

272. Wilson's *Elizn & Jacobean.* — TLS, Jan. 12, p. 16.

273. *Dark Eyes & Will Sh.* [Verse] — R. E. Bailey.

274. The present & future of Sh. — D. Schwarz. — N. Y. Times M, May 12, pp. 22-23 f 58, 4 ils.

275. *Studies in Honor of A. H. R. Fairchild.* [12 essays]—C. T. Prouty, ed. —Columbia: U of Missouri, pp. 192, port, $2.

276. Melancholy Jaques interviews Jan Masefield. [Verse]—J. F. Baskin. — SAB, 21: 60-63, Apr.

277. Romance in a reference book.— C: McGlinchee.—SAB, 21: 64-65, Apr.

278. Sh crosses the Rhine.—J. B. Nolan. —SAB, 21: 76-79, Apr.

279. Sh [12 lines]. — G. Massey.—The Sh Fellowship Q, 7: 19, Apr.

280. On M. Arnold's sonnet on Sh. — F. A. Philbrick. — Explicator, Dec., item 24.

MONTAIGNE, MICHEL

281. M.M. in America. — T. Spencer.— Atlantic, 177: 91-96, Mar.

282. The philosophy of M.M. — F. McEachran.—Contemporary R, Feb., pp. 92-96.

283. M.M.—G. Saintsburg (H. Cairns, ed.)—*French Lit & Its Masters,* pp. 27-38.

284. La forme de l'essai avant M.M.—G. Atkinson. — Bibliothèque d'Humanisme & Renaissance, 8: 129-36, facs.

285. The Spectator' tradition & the development of the familiar essay. — M. R. Watson.—ELH, 13: 187-215, Sept.

286. Did M.M. alter La Boétie's *Contr'un?*—H. Kurz. — SP, 43: 619-27, Oct.

287. M.M. & the noble savage. — H. Haydn, ed. — *The Portable Elizn Reader,* pp. 86-105. (On repentance, pp. 151-69.)

NASHE, THOMAS

288. The allegory of the 'bear' & the 'fox' in *Pierce Penniless.* — D. J. McGinn. —PMLA, 61: 431-53, June.

OVID

289. *Milton & the Renaissance Ovid.* — D. P. Harding. — Urbana (U of Illinois P), pp. 106, bib., $1.50.

OXFORD-THEORY

290. Proof that Sh's thought & imagery dominate Oxford's own statement of creative principles.—C. W. Barrell.— The Sh Fellowship Q, 7: 61-69, Oct.

291. E. de Vere. — W. Ellis. — Ba, 30: 124-25, July.

291a. The futility of Oxfordian claims.— E. D. Johnson.—Ba, 30: 124-25, July.

292. Oxford's letters echoed in Sh's plays. —E. T. Clark.—Sh Fellowship Q, 7: 10-11, Jan.

293. Exploding the ancient play-cobbler fallacy. — C. W. Barrell. — Sh Fellowship Q, 7: 3-7, Jan.

SH's PLAYS AND POEMS

294. *A&C* & the *Book of Revelation.*—E: Seaton.—RES, 22: 219-24, July.

295. *'A&C.'*—G. S. Griffiths. — Essays & Studies by Members of the Engl Ass'n, 31: 34-67.

296. Speech-tempo & humor in Antony.— J. W. Draper. — B of the Hist of

Medicine, 20: 426-32, Oct.

297. The playwright as playwright. — B: Deming. — Chimera, 5: 19-30, Sept.

298. *'A&C.'*—P. Gaillard. — La Pensée, July, 1945, pp. 112-14.

As You Like It

299. Touchstone in Arden, II iv, 16.—H: Kökeritz. — MLQ, 7: 61-63, Mar.

300. 'It was a lover & his lass:' points of criticism. — E. H. Fellowes.—MLQ, 7: 202-06, Apr.

301. Touchstone. — J. Palmer. — *Comic Characters of Sh,* pp. 28-52.

Coriolanus (Cor)

302. Sh's Greek.—L. Roussel.—TLS, Feb. 2, p. 55.

303. Sh's Greek.—A. de Quincey.—TLS, Apr. 27, p. 199.

304. The character of Saius Marcius. — W. Burns. — Poet Lore, 52: 31-48, Apr.

305. Aeschylus & Sh. — Ba, 30: 45-46, Apr.

306. Sh's Greek. — J. Berryman.—TLS, Mar. 30, p. 151.

307. *Cor.* [Gaelic trn]—L. O. Briain, tr.

Cymbeline *(Cy)*

308. St Agnes' eve & *Cy.*—C. B. Young. —TLS, Apr. 6, p. 163.

309. Keats, Sh, & *Cy.*—O. H. T. Dudley. —TLS, May 4, p. 211.

Hamlet *(H)*

310. A. Clunes in H. [portrait]—Theatre Arts, 30: 171, Mar.

311. The Ghost.—I. J. Semper. — CW, 162: 510-17, Mar.

312. In Ophelia's closet.—H. Goddard.— Yale R, 35: 462-74, Mar.

313. Hamlet's soliloquy.—G. L. Barnett.— MLQ, 7: 57-59, Mar.

314. M. Evans's G.I. Hamlet.—R: Gilder. —Theatre Arts, 30: 75-77, Feb. — E: Van Renssalaer, Catholic World, 162: 453-54, Feb.

315. The theory of *H.*—J. Feibleman. — J of the Hist of Ideas, 7: 131-50, Apr.

316. Hamlet & Fortinbras.—W. W. Lawrence. — PMLA, 61: 673-98, Sept.

317. The Earl of Oxford publishes *Cardanus Comfort.* — C. W. Barrell. — The Sh Fellowship Q, 7: 35-42, July.

318. *Hamlet Without Tears.*—I. J. Semper. — Dubuque: Loras College P, pp. 108, $1.50.

319. Hamlet as the murdered poet. — P. Tyler. — QR of Lit, 3: 156-66, Apr.

320. 'Discourse of reason.'—H. W. Crundell. — NQ, 190: 84-85, Feb. 23.

321. 'Yes, by St. PaPtrick.'—I. J. Semper. —TLS, Aug. 3, p. 367.

322. On a passage in IV,—S. de Madariaga. — TLS, Aug. 31, p. 415.

323. An alleged 1st quarto of *H.*—Ba, 30: 42, Apr.

324. *H*: the existential madness. — W. Sypher. — Nation, 162: 750-51, Jan. 22.

325. *H* (U.S.A.) produced.—E: Wyatt.— Catholic World, 162: 453-54, Feb.

326. Hamlet & F. Bacon.—R. G. Turner. —Ba, 30: 187, Ost.

327. M. Todd's GI version of *H.*—G. J. Nathan.—*The Theatre Book of the Year 1945-46* (N.Y. 1946), pp. 221-24.

328. Yankee Doodle *H.*—J. M. Brown.— *Seeing Things,* pp. 188-94. (Disney & the Dane, pp. 17-23.)

329. H, tragédie de l'indécision.—P. M.

Richard.—Le Magasin du Spectacle, Dec., pp. 27-34, 2 pll.

Henry IV *(H4)*

330. The Old Vic *H4* in N.Y. — L. Nichols, N.Y. Times, May 7 (p. 25), May 8 (p. .....), May 12 (Sec. 2, p. x). V. Rice, N.Y. Post, May 7 & 8. — B. Hudson, N.Y. World Telegram, May 8, p. 33.—W. Morehouse, N.Y. Sun, May 7 & 8.—R. Galland, N.Y. Journal-American, May 7 & 8. —R. Coleman, Daily Mirror, May 8. —J. Chapman, N.Y. Daily News, May 8.

331. H. Menges' music for *H4*. — H: Johnson. — N.Y. Post, May 6, p. 26.

332.—The cancel in the quarto of *2H4*. — J. G. McManaway.—*Studies in Honor of A. H. R. Fairchild* (U of Mo.), pp. 67-80.

333. Falstaff & Smollett's Micklewhimmen.—R. B. Heilman. — RES, 22: 226-28, July.

334. 1 & 2 *H4* & Speght's Chaucer. — T. H. McNeal. — SAB, 21: 87-93, Apr.

335. *H4, Pts 1 & 2*.—J. D. Wilson, ed.— N.Y.: Macmillan, 2 vols, $2.50 each.

336. Falstaff, a fool & jester. — J. W. Draper. — MLQ, 7: 453-62, Dec.

337. Wilson's edn of *H4*.—E. C. Fettet.— English 6: 142, Oct.—NQ, 191: 176, Nov. 2.

338. The Prince in the tavern.—J: Spens. —TLS, Aug. 24, p. 403.

339. The true Prince.—TLS, Aug. 24, p. 402.

340. Doll Tearsheet. — A. de Quincey.— TLS, Oct. 12, p. 493.

341. Doll Tearsheet.—A. Jennings.—TLS, Oct. 5, p. 479.

342. The Prince in the tavern.—K. B. Danks.—TLS, Oct. 26, p. 521.

343. The Old Vic's *H4* in N.Y. — E: Wyatt. — Catholic World, 163: 263-64, June.

344. A cipher in *H4*.—E. D. Johnson. — Ba, 30: 191, Oct.

345. Falstaff uncolted.—H. Levin.—MLN, 61: 305-10, May.

346. Sh & Co.—H. Clurman.— Tomorrow, 5: 61-62, Aug.

Henry V *(H5)*

347. The Olivier film of *H5*.—Time, 47: 56-59, Apr. 8, 5 ils.—E: Creelman, N.Y. Sun, June 18, p. 29.—B. Crowther, N.Y. Times, June 18, p. 30.— C: Ager, PM, June 18, p. 18.

348. *'H5': An Interpretation of the Play*. —M. J. Herzberg.—Pp. 16, 10 ils.

349. *H5* can be identified as *Harry of Cornwall* in Henslowe's Diary. — C. W. Barrell.—The Sh Fellowship Q, 7: 49-54, Oct.

350. Henry V, artist.—H. T. Lowe-Porter.—TLS, Nov. 16, p. 563.

351. The film of *H5*.—E: Wyatt.—Catholic World, 163: 457-58, Sept.

352. 'With Sir John in it.'—J. H. Walter. —MLR, 41: 237-45, July.

353. Kittredge's edn of *H5*.—R. A. Law. —MLN, 61: 349-50, May.

Henry VIII *(H8)*

354. The date of *H8*.—L. P. Bénézet. — The Sh Fellowship Q, 7: 43-44, July.

355. *H8* produced in N.Y.—E: Wyatt.— Catholic World, 164: 259-60, Dec.

356. Renaissance exploitation of Cavendish's *Life of Wolsey*.—P. L. Wiley. —SP, 43: 121-46, Apr.

Julius Caesar

357. The speech-tempo of Brutus & of Cassius.—J. W. Draper.—Neophilologus. 30: 184-86.

King Lear *(KL)*

358. Lear & the psalmist.—J. E. Hankins. —MLN, 61: 88-90, Feb.

359. L. Kirschbaum on *KL*.—M: Doran. —JEGP, 45: 227-30, Apr.— W. W. Greg, RES, 22: 230-34, July. — R. H. Perkinson, MLQ, 7: 503-04, Dec. —J. M. Nosworthy, The Library, June, pp. 77-79. — G. I. Duthie, MLR, 41: 326-30, July.

360. King Lear & the Merlin tradition.— Roland M. Smith. — MLQ, 7: 153-74, June.

361. The staging of *KL*.—W. W. Greg.— RES, 22: 229, July.

362. Note sur l'histoire du roi Lear dans Geoffrey de Monmouth. — J. Hammer.—Latomus: R d'Etudes Latines, pp. 299-301.

363. Tolstoy, Goethe, & *KL*.—R. J. Kane. —SAB, 21: 159-60, Oct.

364. The *KL quarto*.—S. A. Small.—SAB, 21: 177-80, Oct.

365. Edmund's nativity. — J. Parr.—SAB, 21: 181-85, Oct.

366. *KL* at the Old Vic.—Theatre World, 42: 13-20, Dec., ils.

367. Devant *KL*.—M. Lebesque.—Le Magasin du Spectacle, Dec., pp. 63-71, pl.

Love's Labor's Lost (LLL)

368. 'Honorificabilitudinitatibus.'—Ba, 37 (Jan).

369. Berowne as Sh.—TLS, Nov. 16, 562.

370. Honorific[etc.] — E. D. Johnson.— Ba, 30: 188-89, Oct.

371. Berowne.—J. Palmer.—*Comic Characters of Sh,* pp. 1-27.

Macbeth *(M)*

372. A passage in II, i.—P. D. Westbrook. —College English, 7: 219-20, Jan.

373. The bleeding Captain scene.—J. M. Nosworthy.—RES, 22:126-30, Apr.

374. The relation of *M to Richard III.* — F. M. Smith.—PMLA, 60: 1003-20, Dec. 1945.

375. Macbeth, demon & bourgeois.—W. J. Weilgart.—The Sh Society of New Orleans Publications (1946), pp. 1-7.

376. *M*.—12 pll by S. Dali. — N.Y.: Doubleday, Doran; pp. 125, $3.50.— Time, Dec. 9, pp. 112 & 114.—W. Gibbs, N.Y. Times Book R, Dec. 15, p. 6, 3 ils.

377. La coscienza della lingua nel Rinascimento: Sh.—N. Orsini. — Anglica. —1: 200-03, Oct.

Measure for Measure *(MM)*

378. *MM* & Christian doctrine of the atonement.—R. W. Battenhouse. — PMLA, 61: 1029-59, Dec.

379. A note on *MM*.—E: Sitwell.—19th Century, Sept., pp. 131-35.

380. Angelo.—W. M. T. Dodds.—MLR, 41: 246-55, July.

The Merchant of Venice *(MV)*

381. Sh & St. Jerome.—L. M. Kaiser. — Classical J, 41: 219-20, Feb.

382. *MV* & the problem of usury.—E. C. Pettet.—Essays & Studies by Members of the Engl Assn, 31: 19-33.

383. A good deed in a naughty world. [Shylock & Antonio]—D: E. Palmer. —English J, 35: 370-75, Sept.

384. The use of contrast in *MV*.—E. J. West.—SAB, 21: 172-76, Oct.

385. Shylock.—J. Palmer.—*Comic Characters of Sh,* pp. 59-91.

Merry Wives of Windsor *(MW)*

386. An alleged Sh manuscript.—S.Y.E.—NQ, 191: 85, Aug. 24.

A Midsummer-Night's Dream

—MLQ, 7: 177-78, June.

388. Bottom.—J. Palmer.—*Comic characters of Sh,* pp. 92-109.

Much Ado About Nothing *(MA)*

389. 'MA.'—J. Smith.—Scrutiny, 13: 242-57, Apr.

390. Notes on Sh & *The Mirror of Knighthood.* — D: A. Evans.—SAB, 21: 161-68, Oct.

391. Beatrice & Benedick.—J. Palmer. — *Comic Characters of Sh.*—pp. 110-35.

Othello *(O)*

392. *Prefaces to Sh: Series 4: 'O'* — H. Granville-Barker. — Ln: Sidgwick & Jackson, pp. 224, 15s.

393. The character of Iago.—J. R. Moore. —*Studies in Honor of A. H. R. Fairchild* (U of Mo.), pp. 37-46.

394. An Othello all too modern. — E. E. Stoll. — ELH, 13: 46-58, Mar.

395. Granville-Barker's *Preface to 'O.'* — R. W. Babcock.—SAB, 21: 108-15, July.

396. 'Black as the Moor of Venice.'—R. A. Aubin.—TLS, July 13, p. 331.

397. Changes in tempo of Desdemona's speech.—J. W. Draper.—Anglica, 1: 149-53, Aug.

398. H. Granville-Barker's *Preface* to *O.* —N. Orsini. — Anglica, 1: 217-21, Oct.

POEMS

399. *'The Phoenix & the Turtle.'*—R. G. Shahani. — NQ, 191: 99-101 (Sept. 7), 120-23 (Sept. 21).

400. *Venus & Adonis* & the boar.—A. T. Hatto.—MLR, 41: 353-61, Oct.

Richard II

401. 'Conveyers' & Fortune's buckets. — R. D. Altick. — MLN, 61: 179-80, Feb.

402. 'Yorke in choller' & other unrecorded allusions to *R2.*—H. Nealing, Jr. — NQ, 191: 46-47, Aug. 10.

Richard III *(R3)*

403. GI version of *R3* produced at Fordham U.—E: Wyatt.—Catholic World, 163: 553-54, Sept.

Romeo & Juliet *(R & J)*

404. A technique of motivation in *R&J.*—H. E. Cain.—SAB, 21: 186-90, Oct.

Sonnets

405. Verifying the secret history of Sh's sonnets.—C. W. Barrell.—Tomorrow, Feb. (pp. 49-55, ils), Mar. (pp. 54-60, ils).

406. Conflict in Sh's *Sonnets.*—D. L. Stevenson. — *The Love-Game Comedy,* pp. 174-84. (Sh's comedies of courtship, pp. 185-222.)

407. Difficult passages in the *Sonnets* re-examined.—D. Bray. — NQ, 190: 200-02 (May 18), 191: 92-95 (Sept. 7).

408. *Sh's Sonnets.*—B: A. Mackenzie. — Cape Town: M. Miller, pp. x + 82,

7s.6d.—Reviewed in *English*, 6: 153, Oct.

409. F. Bacon's diary: Sh's *Sonnets*.—A. Dodd.—Ba, 30: 93-98 (July), 159-64, Oct.

410. This concordant one.—M. Sennett.—Ba, 30: 126-28, July.

The Tempest *(T)*

411. *T*.'—J. Munro. — New English R, 12: 61-69, Jan.

412. The supposed crux in *T*.—P. Simpson.—RES, 22: 224-25, July.

413. *T*: a Restoration opera problem. — G. E. Ward. — ELH, 13: 119-30, June.

414. A cipher in *T*.—E. D. Johnson.—Ba, 30: 63-65, Apr.

415. M: Webster's isle.—J. M. Brown.—*Seeing Things*, pp. 181-87.

Timon of Athens *(Timon)*

416. *Timon*: *a reconsideration*. — A. S. Collins.—RES, 22: 95-108, Apr.

417. 'Timon.'—E. D. Johnson.—Ba, 30: 158, Oct.

Troilus & Cressida *(T & C)*

418. *T&C* & the time scheme.—G. Boas.—New English R, 13: 529-35, Nov.

Twelfth Night *(TN)*

419. Malvolio's cryptic M.O.A.I.—E. D. Johnson.—Baconiana, 30: 26-28, Jan.

420. Aguecake.—R. F. Rattray. — TLS, Oct. 5 (p. 479), Oct. 19 (p. 507).

421. Aguecake.—W. W. Greg. — TLS, Oct. 12, p. 493.

422. *A True Maid* & *The Sick Rose*. — E. H. Meyerstein.—TLS, June 22, p. 295.

423. A passage in *TN*.—M. R. Ruhl. — TLS, June 29, p. 307.

424. A passage in *TN*.—R. Chapman. — TLS, June 15, p. 283.

Two Noble Kinsmen *(TNK)*

425. The best-eating clown in *TNK*. — H: Koekeritz. — MLN, 61: 532-35, Dec.

The Winter's Tale *(WT)*

426. *WT* at the Court.—W. Morehouse, N.Y. Sun, Jan. 16, p. 27.—L. Kronenberger, PM, Jan. 16, p. 16.—L. Nichols, N.Y. Times, Jan. 16, p. 18.—B. Rascoe, N.Y. World-Telegram, Jan. 16, p. 20.—R: Gilder, Theatre Arts, 30: 139-40, Mar.

427. A literary pirate's attempt to publish *WT* in 1594.—C. W. Barrell.—The Sh Fellowship Q, 7: 20-31, Apr.

428. *'WT.'*—G. J. Nathan.—*The Theatre Book of the Year 1945-46* (N.Y. 1946), pp. 276-79.

429. *WT & the 'stars.'*—C. Hamilton.—N.Y. Times, Jan. 13, Sec. 2, p. 1, il.

POETICS

429. J. W. Beach's *Romantic View of Poetry*.—F. A. Pottle.—JEGP, 45: 116-18, Jan.

430. The language of the poet.—H. A. Hatzfeld.—SP, 43: 93-120, Jan.

431. Teaching poetry. — L: Speyer; R. Hillyer.—SRL, 29: 13-15, Mar. 23.

432. *Major Adjectives in Engl Poetry from Wyatt to Auden*.—J: Miles.—Berkeley: U of Calif., pp. 305-426, $1.25.

433. *The Nature of Poetry*.—D. A. Stauffer.—N.Y.: W. W. Norton, pp. 292, $3.

434. Of poetic truth. — H. D. Lewis. —

Philosophy, 21: 147-66, July.

435. *The Fusion of Horatian & Aristotelian Literary Criticism, 1531-1555.*—M. T. Herrick.—Urbana: U of Illinois P, pp. viii + 118, bib, $1.50.

436. *Five Arts: A New Approach to Poetry* . . . — F. E. Halliday. — Ln: Duckworth, 12s.6d.

437. *The Vision Splendid.*—N. Watts. — Ln: Sheed & Ward, 7s.6d.

438. *The Vocabulary of Poetry.*—J: Miles. —Cbr, 22s.

439. The art & function of poetry. — D. P. Nayar.—Calcutta R, 100: 106-14, Aug.

440. Is poetry for the gifted only? — M. Kamp.—English J, 35: 256-59, May.

441. The future of poetry.—R. Church.—Fortnightly R, Sept., pp. 208-14.

442. The foundations of poetry.—F. X. Connolly. — Thought, 21: 637-48, Dec.

443. The poet according to Diderot.—M: Gilman. — Romanic R, 37: 37-54, Feb.

444. The poetic dictionary & the poet. — D. T. Starnes. — Libr Chronicle, 2: 75-85, July.

445. What is minor poetry?—T. S. Eliot. —Sewanee R, 54: 1-18, Oct.

PSYCHOLOGY

446. A caveat for critics against invoking Elizn psychology.—L: C. T. Forest. —PMLA, 61: 651-72, Sept.

447. *Sh's Imagination: A Study of the Psychology of Association & Inspiration.* — E. A. Armstrong — Ln: L. Drummond pp. 192.

PUBLICATION

448. The copyright of Sh's dramatic works. — G. E. Dawson. — Studies *in Honor of A. H. R. Fairchild* (Columbia, U of Mo), pp. 9-35.

QUARLES, FRANCIS

449. F.Q.—J. Horden.—TLS, July 6, p. 319.

RALEGH, WALTER

450. Selections from W. R.—I. Abramowitz, ed. — *Great Prisoners* (N.Y. 1946), pp. 188-203.

451. *The Knight & the Crystal Sphere: a Dramatic Fantasy of W.R. & Queen Elizabeth in 24 Episodes & an Epilogue.*—S. A. Tannenbaum. — The author (601 W. 113rd St., N.Y.), pp. 70, $2. (250 copies)

452. The discovery of Guiana; Venus & the 'worthy astrologer'; Black magic, Meditations on history; 7 poems. — H. Haydn, ed.—*The Portable Elizn Reader,* pp. 74-82, 149-50, 315-19, 537-44, 614-23.

RELIGION

453. *The Shakespeares & 'the Old Faith.'* —J. H. de Groot. — NY: King's Crown P (Columbia U), pp. x + 258, bib, $3.

454. Religion.—D. Bush. — *Engl Lit in the Earlier 17th Century,* see index.

RUSSIA

455. Sh in Russia.—A. Nikst.—Soviet Literature, Apr., pp. 60-65, bib.

456. A. Zanco's *Sh in Russia.*—S. Baldi. —Anglica, 1: 169-71, Aug.

SHIRLEY, JAMES

457. J.S's dedications & the date of his

MLN, 61: 79-83, Feb.
return to Engld.—A. H. Stevenson.—

458. *J.S: A Concise Bibliography* [591 items].—S. A. & D: R. Tannenbaum, compp. — N.Y.: S. A. Tannenbaum, 601 W. 113th Str., pp. 46, $3.

SIDNEY, PHILIP

459. The title page of the 1593 *Arcadia.* —R. L. Eagle.—Ba, 30: 36, Jan.
460. P. S. & Ariosto.—F: L. Townsend. —PMLA, 61: 97-108, Mar.
461. The epic in 5 acts.—R. H. Perkinson.—SP, 43: 465-81, July.
462. Trollope on the *Arcadia.*—G: Green. —The Trollopian, Sept., pp. 45-54.
463. Astrophel & Stella; an apology for poetry.—H. Haydn, ed.—*The Portable Elizn Reader,* pp. 414-23, 587-605.

SPENSER, EDMUND

464. Sp's 'stemmata Dudleiana.'—W. R. Orwen.—NQ, 190: 9-11, Jan. 12.
465. Judson's *Life of Sp.* — D. Bush, MLN, 61: 132-34, Feb.—R. Jenkins, JEGP, 45: 224-27, Feb.—L. S. Friedland, SAB, 21: 27-35. Jan.
466. Virtuous duplicity in *FQ.* — C. E. Mounts. — MLQ, 7: 43-52, Mar.
467. A further note on Una and Duessa. —Rd. M. Smith.—PMLA, 61: 592-96, June.
468. Flower lore in Sp.—T. P. Harrison. —MLQ, 7: 175-77, June.
469. Irish names in *FQ.* — Roland N. Smith. — MLN, 61: 27-38, Jan.
470. The 17th-century lives of Sp.—A. C. Judson.—Huntington Libr Q, 10: 35-48, Nov.
471. A note on Sp's orology. — D. C. Allen.—MLN, 61: 555-56, Dec.
473. Sp's temperance & Aristotle. — J. L. Shanley.—MP, 43: 170-74, Feb.
475. Intr to *FQ;* 2 poems. — H. Haydn, ed.—*The Portable Elizn Reader,* pp. 409-14, 623-37.

TEXTUAL PROBLEMS

476. Sh's hypothetical marginal additions. —L. Kirschbaum.—MLN, 61: 44-49, Jan.
477. *John of Bordeaux*: a bad quarto that never reached print.—H. R. Hoppe. —*Studies in Honor of A. H. R. Fairchild* (C. T. Prouty, ed; U of Mo.), pp. 119-32.
478. The good & bad quartos. — K. B. Danks.—English, 6: 154, Oct.

TOURNEUR, CYRIL

479. *C.T.: A Concise Bibliography.* [186 items & index. Mimeographed] — S. A. & D: R. Tannenbaum, compp.— The Authors (601 W. 113th Str., N.Y.), pp. 16, $1.25. (150 copies)

TRAGEDY

480. Notas para una estética de la tragedia.—A. Astruc. — SUR, 15: 45-51, May.
481. The concept of tragedy in modern criticism. — G. Kimmelman.—J of Aesthetics & Criticism, 4: 141-60, Mar.
482. A. H. Fairchild's *Sh & the Tragic Theme.*—S. A. Small. — MLN, 61: 562-65, Dec.

WARWICKSHIRE

483. *The Victoria History of the County of Warwick.* — L. F. Felzman & P. Styles, edd.—OUP, 42s.
484. Sh's county.—TLS, Apr. 27, pp. 193-94.

WORKS, SH's

485. *Sh Arranged for Modern Reading.*— F. W. Cody & V. H. Cartmell, edd. — Garden City: Doubleday & Co., pp. x + 1166, ils by R. Kent, $5.

486. *The Reader's Sh,* [16 stories] — B: Deutsch. — N.Y.: J. Messner, pp. 510, $4.—A. S. Morris, N.Y. Times Book R, Dec. 15, p. 6.

WYATT, THOMAS

487. 'The lover compareth his state,' with note. — M.D.A. — Explicator, Dec., item Q10.

488. The art of T.W.—H. Smith.—Huntington Libr Q, 9: 323-55, Aug.

489. The rhythmical intention in T.W's poetry.—D. W. Harding.—Scrutiny, 14: 90-102, Dec.

INDEX OF NAMES AND SUBJECTS

Occurring in the 1946 Bibliography

Compiled by DOROTHY R. TANNENBAUM

A

A, M. D. 487
Abramowitz I 158 450
Acting Shn 1-5
Actors, Shn 1-3
Adaptations 105
Adkins M: G M 46 128
Aeschylus 305
Agate J 250
Ager C: 347
Akrigg G P W 249
Alchemy 227
Allen D C 155 162 169 238 471
Altick R D 401
Amends for Ladies 189
America, Sh in 4-5
Andrew A 84
Angelo 380
Angels, Sh's 98-99
Anthony & Cleopatra 95 294-98
Arestad S 218
Ariosto 460
Aristotle 473
Armada 253
Armstrong E A 447
Armstrong W A 133
Arnold M 280
Arther J 13 43
As You Like It 299-301
Ascham R 6
Astronomy 48 257
Astruc A 480
Atkinson G 284
Atkinson H 271
Atlas, Shn 93
Atonement 378
Aubin R A 396
Austin W B 202
Authorship problems 7-10
Avery E L 5

B

B, G 3
B, H 32
Bab L 193
Babcock R W 395
Backus E: N 124
Bacon vs Sh 16-44
Bacon F 11-15 326 409
Bailey R E 273
Bald R C 129
Baldensperger F 195
Baldi S 456
Baldwin T W 225
Bang W 134
Banks K B 342
Bardolatry 265
Baret 232
Barnett G L 313
Barrell C W 290 293 317 349 405 427
Baskin J: F 276
Battenhouse R W 378
Baughan R J 75
Baylery W 121
Beach J W 429
Beall C B 153
Beatrice 391
Beattie W 139
Beaumont C 20 31
Beaumont F 45-47
Benedict 391
Bénézet L P 10 354
Bentley E 174 225
Berowne 369 371
Berryman J 306
Bible 48
Bibliography 6 45 49-55 204 207 458 479
Biddulph L 35
Biography, Sh's 56-60
Birds 94
Blenerhasset T 146
Blind Beggar, The 134

Boas F S 1 127 132 141 144
Boethius 175
Book titles from Sh 61-77
Bottom 388
Bray D 407
Briain L O 307
Bridgewater H 18
Brooks E S J 125
Brown J M 328 415
Bullitt W C 69
Burns W: 304
Bush D 141 150 454 465
Byrd W 117 124

C

C, D 26
Cady F W 485
Cain H E 404
Calvin W W 234
Campbell A: 68
Campbell L: B 144 146-47
Campion E 119
Cartmell V H 485
Cavendish 356
Chambers E K 56 59
Chapman G 78-80
Chapman J 330
Chapman R 424
Character-writing 154
Charleston stage 4
Chew S 172
Christian M: G 248
Chronology, Shn 37 354 448
Church R 441
Churchill R C 23
Clark E: T 259 292
Clausen W 154
Clements R J 143
Clunes A 310
Clurman H 346
Coleman R 330
Collins A S 416
Collison-Morley L 219
Color in literature 107
Comedy 81-82
Commentary on Sh 83-115
Cone K: B 72
Connolly F X 442
Constance A 11
Contrast 384
Coriolanus 302-07
Craig H 52 173
Creelman E: 347
Crowther B 347
Cruickshank C G 254
Crundell H W 320
Cryptograms 20 29 31 40 344 414
Cymbeline 95 308-09

D

Dabney L E 253
Dali S 376
Danks K B 478
Dante 42
Davidson F 215
Deming B: 297
DeQuincey A 303 340
Deutsch B: 486
Dickens C 217
Dodd A 409
Dodds W M T 380
Donatelli O: G 109
Donne J 155-70a
Doran M: 359
Douglas G 139
Downer A S 2
Drama 171-74
Draper J W 57 103 108 220 296 336 357 397
Dryden J 114
Dudley O H T 309
Duncan E H 227
Dunkin P S 81 267
Dunn E: C 179
Duthie G I 359

E

E, S Y 386
Eagle R L 29-30 37 231 235 459
Eccles M 79
Editions, Sh 485-86
Education of Sh 60
Eliot J 153
Eliot T S 445
Elizabeth, Queen 121 175-76

Ellis W 291
Emblems 102
Environment, Elizn 177-79
Erasmus D 180-81
Evans, D: A 390
Evans M 314 325 327-28
Exposition 136

F

Fairchild A H 482
Falstaff 333 336 345
Faustus 239 244-46
Feibleman J 315
Fellowes E H 300
Felzman L F 483
Fermor U: E 84 112 171 210
Fiction, Elizn 142
Field N 182-92
Flatter R 96
Fletcher J 45-47
Florence & the Florentines in Sh 108
Flower lore 110 387 468
Ford J 193-94
Forest L: C. T. 446
Forman S 122
Fortune 97
Franco J 34
Frank G: 209
French criticism of Sh 83 105 115 195 362 367
Friedland L S 465
Furnas M 61

G

Gaelic translation 307
Gailard P 298
Galland R 330
Gardiner H C 130
Gardner H: L 170
Gascoigne G 196
Geoffrey of Monmouth 362
German criticism 198-99 214
Gibbs W 376
Gilbert H 221
Gilder R: 314 426
Gilman M: 443
Goddard H 312
Goethe J. W 363
Gordon R K 149
Gorges A 138
Grange 142
Granville-Barker H 3 95 261 392 395 398
Greco, El 168
Greek, Sh's 231 302-03 306
Green G: 462
Greene R 200
Greg W W 223 244 359 361 421
Grierson H J C 166
Griffiths G S 295
Groot J H de 453
Guentner F J 117
Gundry W G C 12 19 21 28 60
Gupta A 106

H

Halévy D 8
Halliday F E 436
Hamilton C 429
Hamlet 95 310-29
Hammer 362
Hankins J E 358
Harding D P 289
Harding D W 489
Harris L H 200
Harris M 64
Harrison T P 110 387 468
Harting M: T 168
Harvey G 201-03
Hatto A T 400
Hatton C 123 125 176
Hatzfeld H A 430
Hawthorne N 215
Haydn H 137 170a 246 287 452 463 475
Hayes A 73
Heilman R B 333
Heine H 198
Henry IV 330-45
Henry V 338-39 342 347-53
Henry VIII 354-56
Henshaw M 49
Herbert G 204
Herrick M T 435
Herrick R 205-06
Herzberg M J 348

Hess M: W 205
Heywood J 208-10
Heywood T 211-12
Higgins J 146
Hillyer R 431
Hirten W J 180
Holaday A 211
Holton E: A 67
Hook L: 124
Hooker R 213
Hoole W S 4
Hoppe H R 477
Horden J 449
Horne H H 85
Horton-Smith L G H 121
Hudson B 330
Hughes L 247
Humoral theory 104 214
Hunt B: 70
Huntington Library 54
Huxley A 260

I

Iago 393
Ibsen 218
Illustrations 376
Indian criticism 106
Influence of Sh 215-18
Ingratitude 179
Italian criticism 377

J

Jaggard W 268
Jenkins R 465
Jennings A: 341
Jew of Malta, The 240
John E 98
John L C 224
Johnson E D 33 38 102 291a 344 370 414 417 419
Johnson H: 331
Johnston G B 228-29
Jones H W 166
Jonson B 223-30
Judson A C 465 470
Julius Caesar 357

K

Kaiser L M 381
Kamp M 440
Kane R J 363
Keats J 149 308-09
Kennedy M: J O 123
Kimmelman G 481
King Lear 95 358-71
Kirschbaum L 240 359 476
Kittredge G L 353
Knack To Know A Knave 128
Knight G W 99
Knights L C 111
Kocher P H 48 241
Koffler D 231
Kökeritz H: 299 425
Kronenberger L 426
Kurz H 286

L

Lamb C 129
Lamborn E A G 262
Language, Sh's 57 231-33
Law and Sh 234
Law R A 353
Lawrence W W 316
Lebesque M 367
Lederer J 161
Lee N 267
Lefranc A 7-8
Levin H 345
Lewis H D 434
Love's Labours Lost 368-71
Lowe-Porter H T 350
Lyly J 235-38

M

Mabbott T O 196
Macaulay 14
Macbeth 372-77
McCormick-Goodhart L 94 257
McEachran F 282
McGlinchee C: 277
Machiavelli N. 219 221
Mackenzie B: A 408
Mackerness E D 120

McManaway J G 332
McNeal T H 334
Madariaga S 322
Maid's Tragedy 47
Maloney M F 160
Manuscript, A Sh 268 386
Marlowe C 239-46
Marquiss W 63
Marston J 247
Massey G 279
Maxwell J 209-10
Maxwell S 206
Measure for Measure 378-80
Melsome W S 17 21
Menges H 331
Merchant of Venice 95 381-85
Merlin 360
Merry Wives of Windsor 386
Meyerstein E H W 122 422
Middleton T 248-49
Midsummer Night's Dream 387-88
Miles J: 432 438
Milgate W 165
Milton J 216 289
Mirror of Knighthood 390
Mirror for Magistrates 144 146-47
Mitchell J 14
Montaigne M de 281-87
Moore J R 393
Morehouse E W 330 426
Morgan library 50
Morris A: S 486
Moser A: 258
Mounts C E 466
Much Ado About Nothing 389-91
Mullett C F 118
Mulligan L 115
Munro J 411
Music for *Henry IV* 331

N

Name, Sh's 58
Nashe T 42 288
Nathan G J 327 428
Nayar D P 439
Nichols L 330 427
Nikst A 455
Nealing H 402
Nolan J B 278
Norman C 242
North G 152
Nosworthy J M 131 239 359 373

O

Oliver L 349 351
Orpheus 148
Orsini N 222 377 398
Orwen W R 464
Othello 392-98
Othello 394
Ovid 289
Oxford vs Sh 10 32 36 259 290-93 317

P

Palmer D: E 383
Palmer J 82 301 371 385 388 391
Parr J 80 365
Parthenia 124
Pasternak *B* 113
Peery W 134 182-92
Pellegrini G 47
Perkinson R H 135 359 461
Pettet E C 337 382
Philaster 46
Philbrick F A 280
Phoenix & the Turtle 399
Plat H 118
Poetics 429-45 463
Policy of Honor 139
Politics, Sh's 101 109
Porohovshikov P S 44
Porter H 131
Potter G R 156
Pottle F A 429
Prins A A 104
Prose, Elizn 152-54
Prouty C T 142 197 275
Psalms, The 358
Psalms, Versified 145
Psychology 446-47
Puritans 128

Q

Q, D 16 24-25 237
Quarles F 449

R

Ralegh W 450-52
Rascoe B 426
Rattray R F 420
Read H 245
Reiff P 199
Religion 453-54
Ribner I 114
Rice V 330
Richard P M 329
Richard II 401-02
Richard III 374 403
Riddehough G B 175
Rix H D 181
Robb J D 58
Robertson J M 93
Romeo & Juliet 404
Roussel L 302
Rudwin M 195
Ruhl M R 423
Russell B 15
Russia, Sh in 113 455-56

S

Sainte-Croix A 83
Saintsbury G 10 283
Sandison H: E 138
Satire 128
Sawyer P S 136
Schaus H 243
Schoenberner F 214
Schwarz D 274
Scouten A H 247
Seard S 107
Seaton E: 216 294
Semper I J 311 318 321
Sennett M 410
Sensabaugh G F 193
Shahani R G 399
Shanley J L 473
Shaw G B 18
Sheean V 62
Shield H A 263
Shipman M: 74
Shirley J 457-58
Shylock 383 385
Sidney P 459-63
Simpson E: M 157
Simpson P 230 412
Sisson C J 150
Sitwell E: 377
Sledd J 232
Small S A 364 482
Smith F M 374
Smith G 97
Smith H 145 488
Smith J 389
Smith R M 360 467 469
Smollett 333
Sonnets, The 405-10
Sparrow J 163 167
Speaight R 101
Speech tempo 57 103 296 357 397
Spencer T 281
Spens J: 338
Spenser E 110 464-75
Speyer L: 431
Sprague A C 1
St. Jerome 381
Stafford J 255
Stage directions 96
Staging 361
Starnes D T 444
Stauffer D A 433
Stein A 164
Stern G: B 65
Stevenson A H 457
Stevenson D L 140 236 406
Stirling B 178
Stoll E E 394
Styles P 483
Sullivan R 119
Swart J 147
Sweeting E: 112
Symonds R W 177
Sypher W 324

T

Talbert E W 226 229
Tannenbaum D: R 6 45 51 78 204 208 458 479
Tannenbaum S A 6 45 51 78 204 208 451 458 479
Technique 136 384 404
Tempest, The 411-15

Tenney C D 233
Textual problems 407 476-78
Thomas H 264
Tiegham P van 105
Tillotson G 132 171
Timon of Athens 416-17
Tolstoi L 363
Touchstone 301
Tourneur C 479
Townsend F: L 212 460
Tragedy 480-82
Troilus & Cressida 418
Trollope A 462
Turner R G 326
Twelfth Night 419-24
Two Noble Kinsmen 425
Tyler M: 120
Tyler P 319

U

Usury 382

V

Vandiver E P 217
Van Renssalaer E: 314
Venus & Adonis 243 400
Verissima E 66

W

Wadepuhl W 198
Walker K 77
Walter J H 352
Ward C E 413
Warwickshire 483-84
Watkins A: 76
Watkins W B C 251
Watson M R 285
Watts N 437
Waugh E 119
Webster M: 415
Weilgart W J 375
Weisinger H 151
Westbrook P D 372
Westerham P 266
Westfall A 22
Whetstone G 142
White H C 160 178
Wilcox J 194
Wiley P L 356
Willcock G D 203
Williams M: F 71
Williamson G 203
Wilson E C 116
Wilson F P 126 269 272
Wilson H S 201
Wilson J D 335 337
Wilson R H 260
Winter's Tale, The 426-29
Wise M 148
Woman is a Weathercock 183 186-87
Women, Elizn 252
Wonder of Women 187
Woodward S 30
Worcester G S 74
Wright C: T 252
Wyatt E: 325 343 351 355 403
Wyatt T 487-89

Y

Young C D 308

Z

Zanco A 456

MUCH ADO ABOUT AN UNPLEASANT PLAY

By E. J. West

Which, labouring for invention, bear amiss
The second burthen of a former Child!
Sonnet LXIX
Spend'st thou thy fury on some worthless song,
Darkening thy power to lend base subjects light?
Sonnet C
Alas, 'tis true I have gone here and there,
And made myself a motley to the view,
Gor'd mine own thoughts, sold cheap what is most dear,
Made old offences of affections new;
Sonnet CX
Than public means which public manners breeds.
Sonnet CXI

One hesitates to submit himself to the accusation of prudery, but a long-seated sense of dissatisfaction with Shakspere's *Much Ado About Nothing,* usually—and to me strangely—included among the finest high or romantic comedies, forces me to warn the reader that the following remarks may partake too much of the peculiar distortion which must accompany the recording of impressionistic and personal reaction toward drama, even when the recorder is, like myself, an active practitioner in the theatre. I have tried honestly for years to induce in myself the conventional critical state of mind concerning this play, but I cannot get rid of a definite distaste for it as a whole, while admitting to a reluctant but wholehearted liking for parts of it. I have read the play slowly and carefully many times and seen at least one stage presentation of it, by a competent if not brilliant professional company, I might point out. I add the proviso of "if not brilliant," because it is surely evident that many critics have been blinded to the foul odor (how the influence of the sane if muddled Dogberry does dog one's metaphors!) by the sweet fragrance of the Beatrice of a Helen Faucit or an Ellen Terry. Such was not my fortune: I saw the play honestly and adequately produced by the travelling troupe of the Stratford-on-Avon company in the early 1930's, and the plot, rather than some by-product of personality "stealing" on characterization or dialogue, came across the footlights to me.

The inescapable fascination of the character of Beatrice has caught hold of the susceptible and impressionable minds of scholars, and the inescapable fascination of the leading exponents of the character of Beatrice on the stage has caught hold of those more incorrigible impressionists, the dramatic critics, the result with both groups being a persistent failure to consider the play as a whole. Now that play is definitely a melodrama, and that melodrama is primarily concerned with the story of Hero and Claudio, Don Pedro and Don John. It is all very well for academic critics like the late and rosy-tinted Brander Matthews to talk about "this dark subplot," to rave over Beatrice's "forever overflowing" spirits, and to defend "Her plainness of speech, her frankness, her boldness" as "Elizabethan,"[1] but I am by necessity a producer, and I insist that it is impossible to present *Much Ado* as a play of which Beatrice and Benedick are the protagonists.

Leading actors and actresses, desirous of exhibiting themselves in these characters, naturally try to make the largest audience-appeal possible, and so cut the play to minimize the unpleasantness of the real main plot, but both as reader and as potential producer, I must accept the script as it has been given to me by the playwright. And that script definitely presents to me a plot centering about the unsavory business of Leonato's daughter and Don Pedro's favored follower, and no possible surgery upon the parts of the body of the play can be performed which will not leave the legs upon which it moves unamputated. One may, to be sure, if one will, cut in production those purely "bad jokes and obscenities," of which Beatrice herself is so noticeably guilty throughout; one may remove some of the rather crude and ill-tempered "mere foolish verbal trifling";[2] but cut the cathedral scene with the flouting of Hero by Claudio and you cut the legs off the body of the play, which will then no longer move, and only thus can the "brutality" and the "indelicacy already spoken of"[3] be excised.

"Next among the things condemn'd by instinctive judgment," I echo Robert Bridges now at greater length, "I will name the readiness with which offences of the first

rank are sometimes overlook'd and pardon'd."[4] Bridges, to be sure, found an "out" for Shakspere in the vulgar tastes and demands of his audience; I have submitted in prefatory quotations certain passages from the author's undeniably personal and private expressions which might be interpreted as condoning or indeed lamenting his pandering to public taste. I, as one who if mistakenly will still perversely insist upon admiring the lightness and grace and graciousness of *Love's Labour's Lost,* with its forerunners of Beatrice and Benedick in Rosaline and Berowne (and incidentally, has it ever been sufficiently noted how much of Berowne's attractive sense of balance and proportion has been denied to Benedick through the exigencies of plot?), must equally insist that, "labouring for invention," Shakspere has indeed "borne amiss the second burthen of a former Child"; I must insist that he has to large part "spent his fury on some worthless song, Darkening [his] power to lend base subjects light"; I must insist that he has "gored [his] own thoughts, sold cheap what is most dear," and at least "Made *new* offences of affections *old*"; and that he has too much submitted to the "public means which public manners breeds." And withal, albeit only a minor producer in an unnoted college theatre, I am not unmindful of the pungency of the comment in *Sonnet* XIV "That this huge stage presenteth nought but shows."

I would willingly, therefore, allow much for the tastes of Shakspere's audiences, which a comparatively young man must needs have bowed to under the conditions of the Elizabethan stage, where no play could expect anything like a "long run," and a play must make its appeal immediately, but I must go further even than Bridges in his declaration that "The coarse terms in which Claudio repudiates Hero enfeeble the plot of *Much Ado.*"[5] My fault-finding, if not good criticism,[6] points out that those "coarse terms" are typical, essential, characteristic, of the whole plot, are akin to the pure bawdiness of the conversation of all characters, including the private ones between Hero and Beatrice, are of a piece with the "sudden conversions" of Beatrice and Benedick, as well as of Claudio; and it further emphasizes that without the plot the play is invertebrate. From the point of view of a practising producer,

I declare that the contribution to the theatre which Shakspere makes far more than does any subsequent dramatist in our language, is at its best the complete articulation of his plots, and articulation is produced in an organism by the arrangement about the skeleton, the backbone, the vertebrae.

This is pedantic, dogmatic, what you will, but it is not merely the prejudice of a moment of worldsickness, in which the peculiar offensiveness of *Much Ado* affects me personally; it is an estimate based upon the study of the play through many years, a study primarily seeking out the way so to produce the play honestly, at once preserving the brighter side and preventing the audience from being nauseated by the stronger, darker side. Such a production I have not been able to prepare. Is it possible that in the fine scene in V.1, with Leonato's honest lament, and Antonio's speech:

> Hold you content. What, man! I know them, yea,
> And what they weigh, even to th' utmost scruple,
> Scambling, out-facing, fashion-monging boys,
> That lie and cog and flout, deprave and slander,
> Go antickly, show outward hideousness,
> And speak out half a dozen dangerous words,

the dramatist himself offered his apology for the play, an apology which would support the contention that the faults of the play must be attributed to the tastes of the audience? I know not, I, although I certainly detect in the rhythm of the verse of the Leonato-Antonio scene a sincerity lacking in much of the prose of the rest of the play. This is a delicately poised balance of criticism, one's personal detection of sincerity in the rhythm of the verse, but increasingly both in the classroom and in the theatre I hold by its validity for *all* written composition, when properly interpreted by a trained voice. At all events, both Leonato and Antonio are sacrificed along with the figures of the main plot, with the frequently attractive leaders of the subplot (Beatrice and Benedick themselves), and even with the wholly heart-endearing Dogberry and Verges (of whom one might ask, with deepest meaning, "Que faites-*vous*

dans cette galère?"), to the demands of the plot. And that plot reeks to heaven of unsavoriness. If this be heresy, I willingly and wilfully align myself with such acute and knowledgeable Shaksperian heretics as Bernard Shaw, whose long antipathy toward this peculiarly venomous play is herein but echoed.

University of Colorado
Boulder, Colorado

---

[1]Brander Matthews, *Shakspere as a Playwright* (New York, 1923), pp. 152-156.
[2]Robert Bridges, *Collected Essays, Papers &c. I. The Influence of the Audience on Shakespeare's Drama* (London, 1927), p. 2. I am aware that only one of my quotations from Bridges was applied by him specifically to *Much Ado* or to its characters, but I submit as undeniable that he must have been thinking of Beatrice when he complained "the women are tainted."
[3]*Ibid.*, p. 5.
[4]*Ibid.*, p. 7.
[5]*Ibid.*, pp. 5-6.
[6]This is a deliberate echo of Bridges' first sentence.

WILLIAM SHAKSPERE*

By Leon Huhner

As hangs the rainbow, with its colors bright,
A thing of beauty in the golden light,
And spreads its glorious canopy on high,
Far o'er the earth and yet beneath the sky,
In constant view, that all mankind may see
Its subtle splendor and its mystery,
So Shakspere's genius, rich beyond compare,
Attracts attention by its beauty rare,
And makes us gaze upon its dazzling light,
And thrill with wonder and with keen delight.
Part child of earth and partly heaven's own,
The magic power belonged to him alone,
That in his work we see the soul divine,
Yet find humanity in every line.
High as the rainbow, never out of view,
Yet near enough to study every hue,
There was he placed to teach to every age,
The truths eternal writ on nature's page,
And like the rainbow, spanned by will divine,
To be to man a promise and a sign.

New York, N. Y.
291 Broadway

* Read at the annual dinner of the Shakespeare Association of America.

SOME SIXTEENTH AND SEVENTEENTH CENTURY SATIRE AGAINST MONEY LENDERS

By Burton A. Milligan

DURING the sixteenth and seventeenth centuries a great deal of satire was directed against money lenders. Examination of this satire reveals several points of interest: (1) that, although some of this satire was directed at lending money even at legal interest rates, most of it condemned extortionate interest; (2) that the satire was widespread and bitter, reflecting a general hatred of usury; (3) that it was definitely conventionalized, whether it dealt with usurers, pawnbrokers, or goldsmiths; (4) that it found expression in every type of literature, from great literature to ephemeral popular writing—from *The Merchant of Venice* to the broadside ballads, from *The Jew of Malta* to the poems of John Taylor.

Much of the hatred and condemnation of usury in Tudor and Stuart times arose from disapproval of interest-taking of any sort. At least three powerful influences accounted for disapproval of even legalized interest: (1) the influence of the medieval Church, which had condemned completely the lending of money at interest;[1] (2) the strict Biblical injunctions against "usury," that is, interest;[2] and (3) the condemnation of interest by Aristotle.[3] The importance of the first two of these influences is not likely to be underestimated by anyone, but that of the third may be. From Aristotle, however, came the idea, so popular in this period, that money must not breed money—an idea found in many literary references,[4] but most memorable in the lines from *The Merchant of Venice* wherein Antonio comments upon Shylock's story of Jacob and the increase of the lambs, and is answered by Shylock:

> *Ant.* This was a venture, sir, that Jacob serv'd for;
> A thing not in his power to bring to pass,
> But sway'd and fashion'd by the hand of heaven.
> Was this inserted to make interest good?

> Or is your gold and silver ewes and rams?
> *Shy.* I cannot tell; I make it breed as fast.[5]

In spite of the undeniable survival of some of the old beliefs that any interest-taking was wrong, I am strongly inclined to think that most of the references to "usury" were to what is meant by "usury" today—that is, to extortionate interest. Historical evidence seems to be heavily in favor of this opinion. It is well to recall that interest-taking was legalized in England by an act approved in 1536, during the reign of Henry VIII. This act "simply recognized the new state of things, but by placing a limit [ten per cent] on the rate of interest that might be charged, it made a sort of compromise with the old traditional ideas on the subject."[6] Indeed, if one may judge from legal documents and acts concerning interest, the real complaint was not with interest, but with unduly high interest rates. On June 10, 1600, the Privy Council asked investigation of the "unconscionable dealing" of Mathew Clarke, a merchant accused of usury, "though wee do not willinglie medle with matters of this sorte concerning debtes and private suites betweene men."[7] In 1624 the legal rate was reduced to eight per cent, and in 1714 it was further reduced to five per cent.[8] Incidentally, a casual reference by George Wither seems to me to give a good clew to the bulk of the literary satire against usury—in fact, to corroborate the opinion that the satirists were mainly attacking excessive interest-taking. "The damn'd usurers," he complained, in *Abuses Stript and Whipt* (1613), were

> not content with Statute usury,
> A thousand other polling trickes they try;
> Increasing their lewd gaines by bribes and gifts,
> And many viler and more lawlesse shifts.[9]

Bacon, in his essay "Of Usurie," accepted this point of view: "For since there must be Borrowing and Lending, and Men are so hard of Heart, as they will not lend freely, Usury must be permitted." He merely offered the reasonable suggestion that the rate of "Usury, in generall, be reduced to Five in the Hundred."[10] To me, it seems clear that few satirists aimed their attacks at lenders who took merely "statute usury."

It must be stated, however, that preachers, unlike satirists and writers generally, condemned *any* interest-taking, which to them was synonymous with usury. Their arguments were usually heavily theological and dependent upon Biblical authority. Thomas Lever, in a sermon delivered at St. Paul's, February 2, 1550, deplored the legalization of usury: "Yea, but what shall we then say by usurye, whyche is nowe made so nawefull that an offycer yf he would, can not punysh, to make men to leaue it?" *Deuteronomy,* XV, and Matthew, V, tell us, said Lever, that we are to "lend to hym that nedeth, and wold borowe"; moreover, *Luke,* vi, 35, tells us to lend without thought of gain. God's law provides punishment for usury, even if man's does not.[11] In a sermon preached before Parliament at Westminster and published in 1585, Archbishop Sandys had much the same point of view:

> That biting worm of usury, that devouring wolf, hath consumed many: many it hath pulled upon their knees, and brought to beggary; many such as might have lived in great wealth, and in honour not a few. This canker hath corrupted all England. We shall do God and our country true service by taking away this evil. Repress it by law; else the heavy hand of God hangeth over us and will strike us.[12]

At the approximate date of Archbishop Sandys' sermon, Henry Smith preached two sermons on "The Examination of Usury." He defined usury in such manner as to make clear that he considered interest-taking to be usury:

> Usury is that gain which is gotten by lending, for the use of a thing which a man lendeth, covenanting before with the borrower to receive more than was borrowed; and therefore one calls the usurer a legal thief, because before he steal, he tells the party how he will steal, as though he stole by law.

Usury, Smith asserted, is opposed to the law of charity, the law of nations, the law of nature, and the law of God. The usurer's soul is certain to be damned eternally.[13] Another preacher, Thomas Adams, was also the militant enemy of usury. Usury, he said, "is a teeming thing, euer with childe, pregnant, and multiplying: money is an unfruitful thing by nature, made only for commutation: it is a *praeternaturall* thing, it should engender money . . ."[14] The

usurer was worse than a thief: "Theeues steale sometimes, vsurers alwayes." The villainous money lenders ruined young gentlemen "newly broke out of the cage of wardship." Borrowers were partly to blame, although they were not always to be condemned: "I will not tax euerie borrower: it is lawfull to suffer injury, though not to offer it."[15] Scriptural authority proved that usurers were mad:

> Slaunder him not for one of Bedlam: yet he is madde, rauing, roaring madde; and that by the verdict of God in the penne of Solomon: *Eccl.* 7. Surely oppression maketh a man madde. It is indeed a thriuing occupation. Usurie is like that Persian Tree, that at the same time buddes, blossomes, and beares fruit. The moneyes of interest are euermore, som ripe for the Trunke, others drawing to maturity, the rest in the flowre approaching: all in the bud of hope. But he is mad; for his sinne at once buds, blossomes, and brings forth the fruit of vengeance.[16]

For the purpose of examining the satire against usurers and others accused of usury, it will be convenient to divide the following discussion into four sections: (1) satire against usurers, (2) satire against brokers, (3) satire against goldsmiths, and (4) satire against grain hoarders and speculators.

1. *Satire Against Usurers*

Satirical references to usurers fall into two general groups. In one, by far the larger, the satire is general; here hatred, contempt, and ridicule of the usurer are expressed, but particular indictments are lacking. In the other, the writers give many specific details concerning the rogueries of the usurer, his personal characteristics, dress, appearance, etc.

The general satire is significant for its volume and its virulence. A few examples will illustrate its character. According to Stubbes, the usurer was "worse than a thief," worse than hell, death, or the devil.[17] Nashe, in an impassioned address to "You Usurers and Engrossers of Corne," in *Christs Teares over Jerusalem* (1593), wrote:

> By your hoording up of gold and graine tyll it is mouldy, rusty, Moath-eaten, and almost infects the ayre with the stincke, you have

> taught God to hoord up your iniquities and transgressions, tyll mouldinesse, putrifaction, and mustinesse enforceth hym to open them: and being opened, they so poyson the ayre with theyr ill savour, that from them proceedeth thys perrilsome contagion.[18]

Usurers, wrote the anonymous author of *A Defence of Conny catching* (1592), are "like Vultures that pray upon the spoyle of the poore."[19] John Taylor's *The Sculler's Travels* (1612) characterized the usurer as

> The gaping, greedie, griping Usurer,
> The sonne of Hell, and Sathan's treasurer.[20]

In his *The Nipping and Snipping of Abuses* (1614), Taylor wrote again in the same vein:

> Let usurers bragge of conscience what they can,
> They liue like deuils, upon the bane of man.[21]

Richard Brathwaite, in part of a long tirade against usury in *A Strappado for the Divell* (1615), wrote:

> O usurie
> That art the Cities scourge, how much have we
> Occasion to proscribe thee from our land.[22]

Solemn warning against the usurer is given in "A New Merry Ballad I Have Here" (1629):

> Take heed how you come,
> into the Usurer's jaws:
> Their gripes are more fearfull
> than Eagles clawes.[23]

The volume of general satire against the usurer is too great to permit further quotation, but the citations just given are typical.

Proverbs expressive of the public attitude toward usurers are worthy of mention. Two of James Howell's *Proverbs* (1659) have to do with usurers. One says, "Usurers' purses and women's plackets are never satisfied." The other puns upon the word *condition*: "An Usurer is

one that tormenteth men for their good condition [that is, for the conditions of their bonds]."[24]

The dishonesties attributed to usurers, besides the obvious one of charging extortionate and illegal interest, were: advancing part of their loans in worthless and unsalable commodities, instead of in money; preying upon young heirs and prospective heirs by inducing them to execute ruinous notes and mortgages; foreclosing without warning or pity.

Numerous references specify just how extortionate usurers' rates of interest were. The evidence of these references is that rates of from thirty to forty per cent a year, and even higher, were not uncommon. A typical reference is found in the Jonson-Marston-Chapman play *Eastward Ho* (1605) when Security, the usurer, says that he "and such other men as live by lending money, are content with moderate profits; thirty or forty i' th' hundred, so we have it with quietness, and out of peril of wind and weather."[25] Hake spoke of rates "oftentimes" being fifty per cent:

> Ten powndes in hundred, nothing is,
> and twentie is but small.
> For halfe in halfe full oftentimes
> in loane among doth fall.[26]

The usurers' device of advancing part of their loans in commodities was a trick which had the two-fold purpose of avoiding the usury laws and at the same time multiplying profits. This type of fraud was carried out as follows: The borrower, desperately in need of money, was persuaded to take part of the loan in some commodity, such as cloth or paper. The valuation put upon this commodity by the usurer was, of course, greater than its actual value, and here he netted his first profit. Then the unfortunate borrower, faced with the necessity of turning the commodity into cash, was forced to sell it at its real value or less—perhaps for half the usurer's evaluation. Again the usurer preyed upon his original victim by buying the goods back, usually through an agent. The final roguery consisted of the usurer's demanding payment of the note as soon as it

became obvious that the borrower was too heavily involved to be able to pay it. When no payment was forthcoming, the borrower was clapped into a debtors' prison. Thus, the usurer profited three ways: by overcharging for the commodity, by buying it back at far less than its real value, and by collecting extortionate interest on the note. This trick is mentioned frequently, particularly in the plays of the time. There is, for example, a familiar reference in *Measure for Measure*. The clown Pompey, entering a room in the prison, says: "First, here's young Master Rash. He's in for a commodity of brown paper and old ginger, nine score and seventeen pounds; of which he made five marks ready money."[27] This type of trickery with commodities is also well illustrated in Middleton's *Michaelmas Term* (1607). Quomodo, the usurer, brings Easy within his toils, advances a loan of two hundred pounds in commodity (this time cloth), buys it back for sixty pounds, and gloats over his success: "First have I caught him in a bond for two hundred pound; and my two hundred pounds worth o' cloth bought again for three score pound. Admire me, all you students at inns of cozenage."[28] Incidentally, a passage in this play exemplifies the charge that usurers deliberately encouraged prospective victims to live riotously and fall into debt. Quomodo instructs Shortyard how to lead Easy on:

> Observe, take surely note of him: he's fresh and free: shift thyself speedily into the shape of gallantry: I'll swell thy purse with angels. Keep foot by foot with him, outdare his expenses, flatter, dice, and brothel with him; give him a sweet taste of sensuality; train him to every wasteful sin, that he may quickly need health, but especially money . . .[29]

Joseph Hall's *Virgidemiarum* (1598), Book IV, Satire 5, gives a complete expose of this use of commodities. Favorite commodities, according to Hall, were "fusted hoppes" and "mo'ld browne-paper."[30] An idea of the extent of the loss suffered by some of the victims may be secured from Edward Guilpin's "To Candidus" (1598):

> He is a gull, that for commoditie
> Payes tenne times ten, and sells the same for three.[31]

The way in which usurers preyed upon heirs, prospective heirs, and young prodigals is repeatedly satirized. John Taylor, in *A Brood of Cormorants,* wrote bitterly of usurers:

> Their powder is the Inke that from them runs,
> And this dank powder hath blowne up more men
> In one yeare, then gun powder hath in ten.
> Bills are their weapons, parchments are their shields,
> With which they win whole Lordships, towns, & fields.[32]

Usurers were accused by Dekker, in *The Seven Deadly Sinnes of London* (1606), of bringing "yong Novices into a fooles Paradice till they have sealed the Morgage of their landes."[33] *Conceits, Clinches, Flashes, and Whimzies* (1639) asserts that "usurers live . . . by the fall of heires, like swine by the dropping of acorns."[34] The playwrights, of course, gave numerous descriptions of the usurers at their game of entangling prodigals. Shafton, for instance, in Thomas Heywood's *A Woman Killed with Kindness* (1603), tries this trick.[35] Security, in *Eastward Ho* (1605), is able, with the wily aid of Quicksilver, to persuade Gertrude Touchstone to set her hand to the sale of her inheritance.[36] Sir Giles Overreach, in Massinger's *A New Way to Pay Old Debts* (*c.* 1626), tries to ruin Master Frugal in this manner.[37] Scrapeall, in Shadwell's *The Squire of Alsatia* (1688), with his accomplices, Cheatley and Shamwell, is an example of the money-lender who cheats young heirs by getting them to give judgments against their estates in return for money and commodities. The extent of the cheat in this particular instance is indicated by one of the speeches of the victim, Belfond Senior:

> Oh, rogues! Cousin [Shamwell], you have cozened me; you made a put, a caravan, a bubble of me. I gave a judgment for £1600 and had but 250, but there's some goods they talk of.[38]

There is considerable ridicule of the appearance, dress, and personal habits of usurers. It was conventional to pichure the usurer as dirty, ill-dressed, physically repugnant, and penurious.[39] "His diet is either fasting or poor fare, his clothing the hangman's wardrobe," wrote Nicholas Breton, in his character "An Usurer" (1616).[40] The typical

usurer is described in Rowlands' *The Letting of Humours Blood in the Head-Vaine* (1600) as having a "narrow brow," "Squirell eyes," and a large nose.[41] "His jacket is faced with motheaten Budge";[42] his gown is threadbare; he is "a sparing whorson in attire and diet."[43] The typical usurer even begrudged his servants sufficient food and drink; so asserts the little pamphlet *The Generous Usurer* (1641).[44] Richard Middleton, in "In Foeneratorem" (1608), wrote a vivid description of the penurious usurer as the satirists saw him:

> Old Foenerator is so miserable,
> That with his usurie he will keep no table:
> But all day long scouring his swords from rust,
> He gnawes the sinewes of some offell crust.
> Marrie, 'tis proper to himselfe, for he gnawes
> Th' artries of men by his extorting lawes;
> That if he leave not gnawing, 'tis in doubt
> The fiend will gnaw his bones within and out.[45]

Also expressive of the more or less conventionalized belief in the usurer's miserliness is the following passage from Thomas Middleton's *The Black Book* (1604):

> A usurer to crye bread and meat is not a thing impossible; for indeed your greatest usurer is your greatest beggar, wanting as well that which he hath as that which he hath not; then who can be a greater beggar? He will not have his house smell like a cook's shop, and therefore takes an order no meat shall be dressed in it; and because there was an house upon Fish-street-hill burnt to the ground once, he can abide by no means to have a fire in his chimney ever since.[46]

"Fox-furred" was a favorite epithet in the description of usurers. It was used in reference to the gowns that they wore, and at the same time was obviously a figurative reference to their slyness. Marston spoke of the "fox-furr'd Mecho," guilty of "damn'd usury.[47] Rowlands flayed the usurer as a "Fur-gowned slave";[48] Middleton referred to "an usurer's fusty furred jacket."[49] In *Measure for Measure,* there is a reference to the usurer's gown "furr'd with fox and lambskins, too"[50]—an obvious play on words as far as "lambskins" is concerned.

Without specific evidence, one might suspect that the conventionalized picture of the usurer's stinginess and shabbiness was somewhat overdrawn. This suspicion is partly substantiated by references in two plays, Marlowe's *The Jew of Malta* and Massinger's *A New Way to Pay Old Debts.* In one passage of *The Jew of Malta,* Marlowe seems to be ridiculing the trite literary descriptions of the usurer. It is in the scene in which Ithamore, turned traitor to his master Barabas, is overheard describing Barabas to Pilia-Borsa:

> *Itha.* 'Tis a strange thing of that Jew, he lives upon pickled grasshoppers and sauc'd mushrooms.
> *Bar.* (Aside) What a slave's this? The governor feeds not as I do.
> *Itha.* He never put on a clean shirt since he was circumcis'd.
> *Bar.* (Aside) O rascal! I change myself twice a day.
> *Itha.* The hat he wears, Judas left under the alder when he hang'd himself.
> *Bar.* (Aside) 'T was sent me for a present from the great Cham.[51]

Similarly, in *A New Way to Pay Old Debts,* Massinger makes a sharp distinction between the threadbare usurer who

> wears a cloak of one and twenty years
> Or a suit of fourteen groats, bought of the hangman,

and Sir Giles Overreach, the wealthy usurer, who is described as

> Rich in habit, vast in his expenses.[52]

A final traditional element in the description of usurers —not a pleasant one—was the assertion that they were Jews. If the satirists are to be believed, and not regarded as reflecting the intolerance and hatred of the time, Shylock and Barabas were only exaggerated examples of the typical Jewish usurer. In Brome's play *The Antipodes* (1638) one finds a typical reference. Diana asks:

> Then they have Usurers in th' Antipodes too?

and Letory answers:

> Yes, Usury goes round the world, and will doe,
> Till the general conversion of the Jewes.[53]

A list of some of the usurers characterized in the drama of the sixteenth and seventeenth centuries is not without significance. The list, of course, makes no pretence to completeness and can no doubt be expanded by many students of the drama of this period. It includes the following characters: Barabas, in *The Jew of Malta;* Shylock, in *The Merchant of Venice;* Shafton, in Heywood's *A Woman Killed with Kindness;* Security, in the Jonson-Chapman-Marlowe *Eastward Ho;* Quomodo, in Middleton's *Michaelmas Term;* Dampit and Gulf, in Middleton's *A Trick to Catch the Old One;* Cacafogo, in Fletcher's *Rule a Wife and Have a Wife;* Sir Giles Overreach, in Massinger's *A New Way to Pay Old Debts;* Luke Frugal, in Massinger's *The City Madam;* and Quicksands, in Brome's *The English Moor; or The Mock Marriage.* Not only the number of usurers portrayed in important and representative plays, but also the choice of such names as Security, Dampit, Gulf, Frugal, and Quicksands, would seem to indicate the dislike of usurers and usury in this period.

(*To be continued*)